

# MUSICAL AMERICA

Vol. XXV. No. 7

NEW YORK

EDITED BY

*John C. Freund*

DECEMBER 16, 1916

\$3.00 per Year  
Ten Cents per Copy

## INTER-STATE OPERA COLLAPSES WITH SALARIES UNPAID

Company Ends its Career Abruptly in Cleveland as Principals Learn that Bank Refuses to Cash Checks Given Them for First Week's Salary—Some Chorus Girls Forced to Go for Day without Food and Others Ejected from Hotel in Middle of the Night on Account of Unpaid Board Bills—Cleveland Backer of Enterprise Pays for Special Train to Carry Members of Company Back to New York

WITH the collapse of the Inter-State Opera Company in Cleveland on Tuesday of last week there was revealed a story of fantastic financing, of the passing of worthless checks, of stranded prima donnas, tenors and baritone, of a hungry and unpaid chorus and of indignation meetings attended by the members of the company.

One of the final scenes of the operatic tragedy engineered by Mrs. Cora Stetson Butler, organizer of the ill-fated company, was enacted in the National City Bank of Cleveland, where the singers who had participated in the short-lived "season" gathered to collect the salaries due them for their week's work. The checks which Mrs. Butler had given them at five o'clock on the previous afternoon—too late to enable the singers to ascertain their validity and too late to prevent the evening's performance of "Manon"—were passed back over the bank's counter marked "No instructions to pay."

### "Musical America's" Investigation

Early this season, when MUSICAL AMERICA first received word of the proposed formation of the company an investigation was instituted to ascertain the truth of the claims made by Mrs. Butler and her associates with regard to the support alleged to have been promised them in the four cities—Cleveland, Detroit, Cincinnati and Pittsburgh—in which their performances were to take place. The results of this investigation were published on Oct. 21 in an article headed "Inter-State Opera Venture Suffers Chilly Reception," and in which Mrs. Butler's statement to the effect that she had secured boards of guarantors in each city was shown to be incorrect. The article went on to show that in only one of the four cities—Detroit—had there been any disposition to further the plans of the company. It was this article that constituted the basis of the \$200,000 libel suit instituted by Mrs. Butler against MUSICAL AMERICA.

As related in last week's MUSICAL AMERICA, the Inter-State company was able to carry through its first week of opera in the four cities as planned, with the exception of the fact that only one performance was given in Pittsburgh. The audiences were small, except in Detroit, and in Pittsburgh the gross receipts for "The Pearl Fishers," it is said, were about \$295.

Of the four cities Detroit was from the start the most receptive toward the project. This was due to the high local standing of N. J. Corey, the Detroit representative of the company, and to the businesslike, progressive character of his advance work for the Inter-State



Photo by Frances Geissler

### CAROLINE HUDSON-ALEXANDER

Successful American Soprano, Whose Achievements in Concert and Oratorio Have Gained Her Envious Distinction. She Was Heard This Week in a New York Recital. (See Page 5)

season. Dr. Corey had enrolled a goodly list of subscribers for the six weeks of opera, and in order to keep faith with these persons it is said that he refused to hand over to the company's management the receipts for the two Detroit performances, but insisted on retaining these to make good for the amounts subscribed for the five remaining weeks.

### Matzenauer Demanded Salary

When the company reached Detroit Margaret Matzenauer, who had sung *Isolde* in the Cincinnati performance of "Tristan," refused to go on that Saturday night unless her fee was paid in advance in cash. It was Dr. Corey who paid over this money to the prima donna.

By the time the troupe had returned to its "home" city, Cleveland, the members of the company realized how the wind was blowing financially, and there was a general demand for the first week's salaries, which were due last Monday. On this evening the company was scheduled to sing Massenet's "Ma-

non," and the singers refused to appear unless they received their first week's salaries. Not until five o'clock did Cora Stetson Butler, the managing director, give the singers checks for the respective amounts, these checks being drawn on the National City Bank of Cleveland. As the bank was then closed for the day the performers were not able to present their checks for payment. However, they went on and gave the performance of "Manon."

On Tuesday morning when the singers went to the bank to have their salary checks cashed the checks were handed back to them with a printed slip attached to the effect that the bank had "no instructions to pay" the amount stipulated.

It was learned that Harold T. Clark, a prominent Cleveland lawyer, who, with his wife, had been the principal backer of the company, had sent word on Monday both to Mrs. Butler and to the National

## CHICAGO OPERA COMPANY CHORUS GOES ON STRIKE

Demand for More Money on the Part of the Male Section Refused by Campanini—Chorusless Production of "Götterdämmerung" to be Followed by Similar Performances of "Manon" and "Königskinder"

(By Telegraph to MUSICAL AMERICA)

CHICAGO, Dec. 11.—The male chorus of the Chicago Opera Association went on strike yesterday, just before the curtain rose on the evening performance of "Die Götterdämmerung." Most of the choristers were Italians from New York, with some French, Russian and English singers. They have been receiving twenty-four dollars a week and two dollars extra for Sunday performances and they wanted five dollars for their Sunday services. General Director Campanini was unable to see the righteousness of their cause.

The strikers argued their case among themselves in the stage alley, and the performance of Wagner's drama went on without them. Supernumeraries took their places on the stage and Octave Dua and Desire Dufre, the tenor and baritone, supplied the vocal parts. Few in the audience noted that anything was missing.

The performances of "Manon" to-night and "Königskinder" to-morrow night will be sung without male choristers and it may become necessary to cancel the production of "Rigoletto" on Wednesday night because of the strike. Mr. Campanini asserts that he will have no chorus for "Aida" on Thursday and that he will refuse all the demands of the strikers.

FARNSWORTH WRIGHT.

### Kahn Seeks to Place Henry Russell as Chicago Opera Head, Says Rumor

A rumor was current in New York early this week to the effect that Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, was endeavoring to obtain financial control of the Chicago Opera Association, with the purpose of installing Henry Russell, head of the former Boston Opera Company, as general director of the Chicago company, in place of Cleofonte Campanini. It was further reported that Mr. Kahn wished to secure the return to the Chicago organization, as business manager, of Bernard Ulrich, who formerly held that position. Mr. Kahn is a member of the Chicago Opera directorate, as well as of the Metropolitan, and he is said to have been instrumental in the engagement of certain singers by the Western organization.

### "Francesca da Rimini," Zandonai's Opera, at Metropolitan, Dec. 22

Announcement was made on Dec. 11 by Director Gatti-Casazza of the first performance in America of Riccardo Zandonai's new Italian opera, "Francesca da Rimini," on Friday evening, Dec. 22, at the Metropolitan Opera House. It is regarded as the chief novelty of the opera season. The work is based upon Gabriele D'Annunzio's play of the same name. Mr. Polacco will conduct and the cast announced is as follows:

Francesca, Frances Alda; Samaritana, Edith Mason; Ostasio, Riccardo Tegan; Giovanni, Pasquale Amato; Paolo, Giovanni Martinelli; Malatestino, Angelo Edda; Biancafore, Mabel Garrison; Garsenda, Lenora Sparkes; Altichiero, Sophie Braslau; Donella, Raymonde Delaunoy; A Slave, Flora Perini; The Notary, Pietro Audisio; A Jester, Pompilio Malatesta; An Archer, Max Bloch; A Torchbearer, Vincenzo Reschiglian.

[Continued on page 2]



## INTER-STATE OPERA COLLAPSES WITH SALARIES UNPAID

[Continued from page 1]

City Bank that he would not authorize payment on any checks bearing a number higher than 269. It was stated, nevertheless, that Mrs. Butler had disregarded these instructions and had made out the checks for the salaries starting with the number 295.

With the excited and panic-stricken opera singers buzzing about the bank and clamoring for their money, the officials of the bank were compelled finally to send for Mrs. Butler and to ask her to straighten out the muddle. When the woman impresario faced her disgruntled singers in the bank's offices, there followed a scene quite as dramatic as any that the company had enacted in its week and one day of opera-giving.

When blamed by the singers for paying the salaries with checks for money that the bank had "no instructions to pay," Mrs. Butler replied that she did not know that there were not sufficient funds in the company's account in the bank. Thereupon the bank's vice-president reiterated before Mrs. Butler and the singers the instructions which Mr. Clark had given to both the bank and Mrs. Butler on the previous day, as stated above.

### Meeting of Artists

Later in the afternoon there was a meeting of the artists at the Hollenden Hotel, for the calling together of which Henry Weldon and Henri La Bonté were largely responsible. At this meeting the artists passed a resolution to the effect that they would not give another performance for the company until the salary checks were honored.

The members of the company requested that the management get together with them and tell the singers just how matters stood. Consequently a mass meeting was held on Tuesday evening. Mr. Clark appeared before the meeting and in an entirely frank and straightforward manner described his association with the company, making it plain that he thereupon withdrew his financial support altogether. Mr. Clark stated just how much he and Mrs. Clark had invested in the company and gave an accounting of just what the money had been used for, etc. Mrs. Butler also addressed the meeting, contradicting several of the statements that Mr. Clark had made, while he in turn submitted figures to support his original statements.

At this mass meeting Mrs. Butler repeated her statement that she did not know she was making out checks on an account in which there were no funds, whereupon Mr. Clark's auditor declared to the gathering that he had informed Mrs. Butler in the middle of Monday afternoon that the account was overdrawn to the amount of \$600.

### Give Up Benefit Idea

The management made statements, published in some of the Cleveland papers, to the effect that they were going to put on a benefit performance in Cleveland for the singers and that the schedule in the four cities would be resumed in the following week. However, the singers were convinced that inasmuch as they had received no money for singing the first week and as the sale of seats had not been good for the previous Monday's performance it would not be wise for them to appear in a benefit performance.

One of the principals of the company, representing unofficially about \$9,000 in claims against the management, went to consult the prosecuting attorney of Cleveland and see if criminal action could not be taken against the management for alleged defrauding of the artists by giving them worthless checks. He was informed, however, by the prosecutor that according to the Ohio law persons who should commit such an act could only be prosecuted in case they had never had an account in the bank upon which the checks were drawn, and if they had had such an account there could be no criminal action taken against them. The city prosecutor thereupon telephoned to the prosecuting attorney of the county, who at once confirmed his analysis of this peculiar point in the Ohio law.

### Chorus Girls Went Hungry

While the non-payment of their salaries did not seriously inconvenience the principals of the company, it did cause distress among some of the chorus people. One of the principals declared to MUSICAL AMERICA, "I know of two of the chorus girls who could not get any-

thing to eat for twenty-four hours until I loaned them a dollar to buy some food. Two more of the girls were put out of their hotel in the middle of the night because they could not pay their board bill. Some of the singers could not raise the money for their board bills in time to avail themselves of the opportunity to get back to New York on the special train that was very kindly provided for the singers by Mr. Clark."

This "gloom special," as the Cleveland newspapers called it, left for New York on Thursday, carrying the orchestra, most of the chorus and several of the principals. Of these the only ones who had been paid for their services were the members of the orchestra, a guarantee for whose salaries had been deposited in New York before they undertook the trip westward. Of the principals the only one who had been paid was Mme. Matzenauer, who, as said before, demanded her salary before she went on the stage. It was declared that Loomis Taylor, the stage manager, was also paid, while Josef Urban, the designer of the scenery, exacted the payment of the \$12,000 due him for the scenery before he would deliver it to the company. James Hutton, who had been doing the press work for the company, had been paid when he had withdrawn on the Wednesday before the opening in Cleveland, and from that time the troupe was said to be without a press representative.

### Impractical Management

The members of the company declared that the season could have been carried through successfully had it been more carefully and practically managed. They pointed out, for instance, that there was a weekly salary list of at least \$15,000, whereas, except in Cincinnati, the theaters in which they played were not sufficiently large for them to be able to make a profit over their expenses. Further, it was pointed out that they had carried on the week's tour several singers who were not cast to appear at all, and who did not appear, or even take part in rehearsals on the road.

In Cincinnati, it was stated, Mrs. Butler thought the size of the big Music Hall necessitated augmenting the orchestra for the "Tristan" performance, so twenty extra men were engaged. However, when these reported for rehearsal it was found that there were not enough orchestral parts. Thus three men had to sit at one desk, and the two men on the outside could scarcely see the music, while the man in the center did not have room enough in which to fiddle, with the result that instead of having three men playing the part they virtually had none.

### Mr. Clark's Fairness

The members of the company had nothing but praise for the honorable and fair treatment that they had received from Mr. Clark during the whole affair. It is regarded in Cleveland as tragic that the Clarks ever went into the enterprise at all. As Mr. Clark told a Cleveland musician, "Mrs. Clark and I have been the 'Babes in the Woods' of operatic matters." It is believed that Mrs. Butler originally told Mr. Clark that it would be possible to raise the curtain on the Inter-State season for \$15,000, and that he replied that if this was all it would cost he would see that she got the amount. It was not long before this was gone, however (consider the \$12,000 payment to Urban!) and Mr. Clark found himself constantly going down into his pockets and providing further financial support, until at the end Mr. and Mrs. Clark were said to have contributed some \$35,000 in all to the Inter-State cause.

It is thought by some Cleveland persons that one motive which impelled Mr. and Mrs. Clark to lend their support to the project was that their relative, Rachel Frase-Green, might by this means have a chance which they very much wished to secure for her and which did come to her when she sang *Isolde*, owing to Gadski's illness, at the Cleveland opening.

The members of the company say that Mrs. Butler tried hard to find financial aid for the company in the early part of last week, but that it was then too late to avert the catastrophe. The Cleveland Leader of Dec. 8 quotes Mrs. Butler as saying that she had asked the Musical Arts Association to take over the company.

One of the principals informed MUSICAL AMERICA that to his knowledge it was not true that Yvonne de Tréville and Karl Jörn had invested money in the company, as had been reported.

### Some Detroit Optimism

One quarter in which there is some optimism concerning a possible future

for the Inter-State project is in the Detroit local management. As the Cleveland Plain Dealer of Dec. 8 phrased it: "Detroit may enter the list of miracle workers." Concerning conditions in Detroit MUSICAL AMERICA's correspondent in that city sent us a telegram on Dec. 11 as follows:

"Keenest universal regret here because Inter-State cancels. Sales increased after first performances. Result of managers' meeting Friday follows. All creditors must be paid. Reorganization giving attention to economy. Interest in company to be kept alive for reappearance—where, when and how still unsettled. Detroit and Corey given praise for showing made. Corey says Inter-State has not sung swan song, but will rise like Phoenix to greater success."

The Detroit Free Press says in an editorial on the Inter-State fiasco: "It was doomed to failure from the first; the surprise is that it lived as long as it did." Again it declares: "The prin-

cipal trouble was the impractical lines along which the enterprise was conceived and the unfortunate way in which it was run."

### In Receivers' Hands

The sequel to the breaking up of the Inter-State company is told by the Cleveland Plain Dealer of Dec. 10, as follows:

"The climax to the brief and troubled life of the Inter-State Opera Company came at a hearing before Common Pleas Judge Manuel Levine late yesterday afternoon when the company went into the hands of a receiver."

"Petition for a receiver was brought by Attorney H. T. Clark on behalf of the Cleveland Company. Judge Levine appointed as receiver Attorney H. A. Hauxhurst of the law firm of Bulkley, Hauxhurst, Inglis & Saeger. The assets, which are still at the Duchess Theater, consist of scenery and costumes said to be worth \$25,000. The liabilities are said to be twice that amount."

## ELMAN TO BE UNDER NEW MANAGEMENT

### Metropolitan Musical Bureau Will Direct Violinist's Tour Next Season

Mischa Elman, the Russian violinist, whose tours of this country up to and including the present season have been managed by the Wolfsohn Bureau, will be under the exclusive management next season (1917-18) of the Metropolitan Musical Bureau of Aeolian Hall, New York. Announcement to this effect was made last Tuesday by F. C. Coppicus, the head of the Bureau.

This announcement came as a surprise to many who had thought that, because of its close affiliation with the Metropolitan Opera Company, the Bureau would confine its activities mainly to the service of operatic artists. Its manage-

ment intends that its field shall be broader than that.

In behalf of Mr. Elman and the Bureau, it was given out Tuesday that the violinist's concert tour under the new auspices would run from September to May and include his customary appearances in United States and Canadian cities, from coast to coast.

The acquisition of Mr. Elman adds a violinist to the list of artists under the Bureau's management, comprising Messrs. Amato, De Luca, Martinelli and Sembach and Meses. Barrientos and Kurt, all of the Metropolitan Company; Ernest Schelling, the eminent American pianist, and the artists of the Music League of America.

Mischa Elman, pupil of Leopold von Auer, first came to America in 1908, making his debut with the Russian Symphony Orchestra. Since then his tours have taken him to all parts of the country.

## SANDBY OFFERS SIBELIUS WORKS IN NEW YORK

### Danish 'Cello Virtuoso Earns Regard In Aeolian Hall Recitals—His Own Transcriptions Impress

HERMAN SANDBY, 'cellist, recital, Monday evening, Aeolian Hall. Accompanist, Ethel Cave Cole. The program:

Sonata in A Major, Boccherini; Concerto in B Minor, Dvorak; "Malinconia," Op. 20, Sibelius (first time in New York); "Solitude," Op. 51, Sibelius (first time in New York); Valse triste, Op. 44, Sibelius; Scandinavian Folk Songs, Herman Sandby—"Song of Vermeland," Swedish; "Rosell," Danish; "Elverhof" (Elfhill), Danish; "Bridal March," Norwegian; "Songs My Mother Taught Me," Dvorak-Sandby; Capriccio, Goltermann.

Two Sibelius compositions of singular beauty and dramatic strength, both labeled "first time in New York," commanded unusual attention at Herman Sandby's recital. "Malinconia" is a dark package of Finnish gloom. Its deep-throated misery floats on torrents of despair from the piano; in fact, the soloist finds himself at times almost engulfed by the accompaniment. The second "new" work, "Solitude," is more idiomatic of the 'cello in its arrangement. The familiar Sibelius device of repetition is used with telling effect in suggesting the monotony of the mood; against this background the 'cello sings out in a Raff-like humor and sweetness. Ethel Cave Cole played accompaniments with restraint and fine feeling.

Mr. Sandby has all the attributes of a 'cello virtuoso—warmth, tone-purity, intelligence and technique. He wisely placed the macrological Boccherini sonata at the beginning so as to give the late-comers the benefit of hearing the concerto in full, and thereby earned the warm gratitude of these tardy ones. Mr. Sandby was in his element in his own Scandinavian folk-songs; grace, vigor, delicacy, welling emotion were all obedient to this artist. His transcription of "Songs My Mother Taught Me" was equally happy. A. H.

### Worcester Festival Shows Profit for First Time in Ten Years

WORCESTER, MASS., Dec. 6.—For the first time in ten years the Worcester County Musical Association is able to report that its annual Music Festival, conducted in September, was a financial as well as an artistic success. The report of George R. Bliss, treasurer of the Association, given at the annual meeting of the society this afternoon, showed a profit of \$279.09. At the suggestion of President Arthur J. Bassett, the public

was given an opportunity to purchase the tickets through the summer, with the result that every seat was disposed of. Mr. Bassett was re-elected president of the association at the meeting this afternoon. J. Vernon Butler, conductor of the Worcester Oratorio Society, was chosen vice-president; George R. Bliss, treasurer, and Luther M. Lovell, secretary. T. C. L.

### PLAN BROOKLYN CHORUS

#### Singing Society's Support Pledged for Community Endeavor

Interest has been awakened in Brooklyn over the organization of a community chorus, to which numerous singing societies have already subscribed their allegiance. A letter received by Seymour Barnard, secretary of the People's Institute of Brooklyn on Dec. 2 revealed the offer of Charles S. Yerbury to direct the new chorus.

Among the organizations which have agreed to support the proposed chorus and its festival plans are the Arion Orchestra, the Bay Ridge Society, the Greenpoint Community Chorus, the Philomela Ladies' Glee Club, the Norwegian Singing Society of Brooklyn, the Harmony Glee Club, the Community Chorus of Public School No. 153 and the Swedish Glee Club. The Children's Chorus of 500, directed by T. Bath Glasson, will probably be added and, it is hoped, the police chorus, under Charles L. Safford's direction. G. C. T.

### Alfred Hallam Joins the Frothingham Staff—Durrett Withdraws

Alfred Hallam, who for sixteen years has been the director of music during the summer sessions at Chautauqua Lake, N. Y., combining with that office the direction of the music department of Skidmore College, Saratoga, N. Y., has severed his connection with the latter institution in order to join the staff of John W. Frothingham, Inc., of Aeolian Hall, New York. Mr. Hallam's duties in his new position will concern chiefly the activities of the Russian Symphony Orchestra, an organization with which he is familiar since its appearance at Chautauqua has been a feature for several seasons. With this announcement comes another to the effect that Richard Durrett has withdrawn from the Frothingham management, of which he was formerly managing director.

The new edition of the Musical Blue Book of America has come from the press this week. A review of it will appear soon in MUSICAL AMERICA.



## "ALL NEBRASKA" SINGS IN LINCOLN CONFERENCE

More Than 300 Delegates Attend First Inter-Community Gathering of the Middle West—Tremendous Impetus Given to Cause of Public Singing in the State—School Children and Visiting Organizations in Concerts—Young Artists Chosen to Represent Nebraska in Federation Contest



Some Important Figures in the Inter-Community Conference at Lincoln, Neb. No. 1—Olga Eitner, pupil of J. E. Brill of Omaha, who won first place in the violin contest held under auspices of the Nebraska Federation of Musical Clubs. No. 2—Men's Glee Club of Doane College, Crete, Neb., which sang at the Conference. George H. Allen is director. No. 3—Supervisor C. H. Miller, who directed a concert given by 1200 Lincoln school children. No. 4—Dr. Homer C. House of Peru, who spoke on "The Community Festival." No. 5—Mrs. Carrie B. Raymond of the University of Nebraska, who directed the evening Inter-Community Concert. No. 6—Edith Lucille Robbins, soprano, in costume of Voss-Hardanger district, Norway, in which she sang Norwegian folk-songs. No. 7—Hazel Gertrude Kinscella, President of Nebraska Federation of Musical Clubs. No. 8—Genevieve Rose, pupil of Hazel Gertrude Kinscella of Lincoln, who won first place in the piano contest.

LINCOLN, NEB., Nov. 28.—An event which proved to be of more than usual importance to the music-lovers and musicians of Nebraska—as it may be to musical America in general—took place in Lincoln on Saturday last, at which time there was convened here the first Inter-Community Conference which has been held in the entire West. The Conference was held under the auspices of the State Federation of Musical Clubs, Hazel Gertrude Kinscella of Lincoln, president, and attracted to Lincoln during the day over 300 delegates, representing nearly sixty communities of the State. All meetings of the conference were thrown open to the general public, and were apparently greatly enjoyed by the large and interested audiences.

Only time can tell the complete results of the Inter-Community Conference, but it is certain that a tremendous impetus has been given the cause of public singing in Nebraska. Interest in community music has been advanced all over the State, and many towns are planning special municipal Christmas festivals. The most genial good-fellowship and splendid community spirit was noticeable throughout the entire day, and was evidently felt by those participating in the programs, for many of these are already asking Miss Kinscella, who was in charge of the program, "When are you going to have another one?" Another enjoyable feature of the conference was the splendid co-operation of the Lincoln Commercial Club, Walter Whitten, secretary.

### To Hear Nebraska Singing

The morning session was held at the Lincoln Hotel Banquet Room. The president, Miss Kinscella, announced that the purpose of the meeting was to bring together, and unite more closely the musicians and music-lovers of the state,

and to create and foster in Nebraska a greater interest in community music, that listeners might in time, "hear Nebraska singing."

Intensely interested attention was accorded to all speakers of the morning, the first of whom was Mayor Charles Bryan of Lincoln, who spoke in warm praise of the movement, and welcomed the delegates to the city. "Music as a Vital Force in the Community" was the subject of the opening address given by Prof. Paul H. Grummann, of the School of Fine Arts, the University of Nebraska. "Much of the nervous disorder of our modern life might be relieved if we could get back to singing," said Prof. Grummann, "not only singing within our own four walls, but community singing. We are losing the common touch, in our sometimes solitary modern life, which can only be supplied by community music. Community singing will surely take many away from rag-time to better music."

Professor Grummann further urged all schools to give credit for musical study, as is done by the Lincoln city schools, and the University of Nebraska.

### Agent for Americanization

Superintendent F. M. Hunter of the Lincoln schools, spoke on the schools as a strong factor in community work. Superintendent Hunter suggested that all school houses built in the future be equipped with auditoriums, that the school might naturally become the real social center. "Community singing will do more to Americanize children of foreign birth and parentage," said Mr. Hunter, "than any one other force."

Dr. House of Peru State Normal, told of the really great work along community lines which is being done under his direction in the little village of Peru. First, interest was aroused in music, by bringing to Peru, musicians who had established names for themselves; organizing local choruses to give oratorios and

other works, which are now known to all. Mr. House said that at first it was the great artist on the program of the festival which drew the crowd, but now as the time for the annual festival draws near, the people do not ask who is going to sing, but what is going to be given. Later in the day, Dr. House was besieged by those who wished to question him further as to ways and means of arousing community interest.

Prof. H. B. Alexander of the State University, writer of the 1915 and 1916 Pageants of Nebraska, stressed the importance of the community pageants.

### Splendid Speakers

Other splendid speakers of the morning were Mrs. Harry L. Keefe, corresponding secretary of the National Council of Women, who spoke on the subject, "The Layman," and told what might be done for the cause by the unprofessional music-lover, and Mrs. W. D. Steele of the National Board of Managers, National Federation of Musical Clubs, who came from Sedalia, Mo., for the conference. Mrs. F. M. Hall, president of the Lincoln Woman's Club, and Lucy Haywood, past president of the Matinée Musicale (Nebraska's largest federated club) and assistant supervisor of music in Lincoln schools, each brought messages to the conference.

The two striking musical features of the morning session were the singing of Norwegian folk songs by Edith Lucille Robbins (who wore a costume brought from the Voss-Hardanger district, Norway), and a group of Hungarian folk songs, most artistically sung by Marcel Roger de Bouzon.

At 1.30, 1200 Lincoln children, directed by Charles H. Miller, Lincoln's progressive supervisor of music, gave a splendid demonstration of the work being done along community lines in the city schools. The forty-five minute concert was held in the City Auditorium. Over 2200 persons gathered to hear this con-

cert, and stayed to hear the one which immediately followed, even standing room being at a premium.

### A Community Concert

At 2.15, a splendid concert was given by visiting community organizations of the state, including glee-clubs, choruses, and orchestras from various colleges and clubs from outside Lincoln. The largest single delegation came from Doane College at Crete, and numbered about forty, under the capable leadership of George H. Allen. Other organizations represented on the afternoon program were the Mavis Quintet, Choral Department (seventy-two women) Lincoln Woman's Club, Wesleyan Male Quartet, Wesleyan String Orchestra, University Place; Men's Glee Club, Bethany, Neb.; five splendid musicians from the Choral Club of Alliance, Holy Trinity Quartet (an example of church singers as community workers), and Girls' Chorus from University Place.

At 4.30, a Round-Table was held at the Lincoln Commercial Club, this being presided over by Mrs. W. D. Steele of Sedalia, Mo. Interesting discussion was given to community music in general, and many suggestions given by workers for municipal Christmas celebrations.

By 7.30, the Auditorium was again filled by a large audience, which listened attentively to the singing of special offerings by the Women's Glee Club of Cotner University, Bethany (singing under the direction of E. S. Luce); the St. Paul's Oratorio Chorus, Orchestra and soloists, of Lincoln; High School Chorus, Bethany; Wesleyan Men's Glee Club, Wesleyan University, University Place; Ladies' Chorus, College View, and by a group of eight business men who came to the conference from Fairbury. Then followed a demonstration of community singing, directed by Mrs. Carrie B. Raymond, of the University of Nebraska.

[Continued on page 4]



## "FIDELIO" MAKES WELCOME RETURN

Beethoven's "Child of Sorrows" Given a Worthy Metropolitan Revival—Leading Honors to Mme. Kurt as "Leonore"—"Iphigenia in Tauris" Sung for the Second Time and Again with Admirable Results—Claudia Muzio Reveals Her Conception of Puccini's "Manon"

IN reviewing the recent production of "Iphigenia in Tauris," occasion was taken to deplore the speedy disappearance of "Fidelio" and "Euryanthe" from the Metropolitan Opera House repertoire after their careful revival to serve artistic as opposed to popular and financial ends two years ago. Since the season before last nothing was heard about either and not a word was said about their reinstatement. But a good deal to the amazement of those who had come sadly to resign themselves to the loss of a noble masterwork, "Fidelio" suddenly loomed into view again last Saturday afternoon. Whether it is really a matter of ideals and artistic conscience or whether the management feels the possibility of interesting the local public in the work more than heretofore time will perhaps tell. Meanwhile, the return of this sadly calumniated opera serves to add a joy to existence.

Not that the quality of last Saturday's representation approached that of some of the more memorable "Fidelios" known to local inhabitants. But "Fidelio" is always "Fidelio," and you can never wholly kill it. Beethoven's only opera, a child of sorrows and cursed with a bad reputation ever since its birth, has always seemed to eke out a sort of revenge by weighing on the conscience of mankind. It was created to suffer, but not to die. And when all has been said about its operatic ineffectiveness, its dramatic lacunes, its halting gait, its monotones and its unvoiced character, there remains the unanswerable fact of its greatness. If, for the larger part, this music is not of the theater, it is none the less difficult for one with a sense of the divine in his soul to listen to much of it dry-eyed. It has even been the rule to cry it down as undramatic. Undramatic in the sense of Puccini, no doubt! Yet where outside of Wagner can be found pages more supernally dramatic in their essence than Pizarro's furious outburst, than Leonore's "Abscheulicher," than the stupendous introduction to the dungeon scene—a passage which touches hands with the sinister opening of the second act of "Götterdämmerung"—and, above all, the rescue of Florestan? While as "music of the scene" pure and simple, who can truly be said to have surpassed the orchestral delineation of the grave-digging episode? It is really necessary to air these details on account of the gross misconception and exaggerated notions which have always hindered a sensible, popular valuation of "Fidelio."

The performance last week was carried out with much evident devotion by all concerned and was received with a most gratifying warmth. As an ensemble effort it must be accounted happy, whatever may have been true of individual results. Mr. Bodanzky prepared the opera carefully—too carefully, indeed. For he went to all manner of exaggerated extremes of dynamic refinements and contrasts. The soft introductory strains to the canon quartet and to the prisoners' chorus might as well have been left unplayed for all that could be heard of them even in the tenth row of the parquet, and there were other instances wherein Mr. Bodanzky's pianissimist tendencies got the better of him. Still he could offer climaxes in a number

of cases. His tempi frequently lay open to question—too sluggish at times, too precipitate at others. He was applauded violently for a reading of the "Leonore" Overture that would have been rated commonplace in the concert hall. Objection may also be taken to the device of sounding the trumpet fanfare in the prison scene softly the first time and more loudly the second. Theodore Thomas was likewise guilty of this lapse, for which there is absolutely no warrant, inasmuch as the trumpeter is stationed on the prison walls and not approaching from a distance. A soft fanfare at first greatly weakens the force of this thrilling moment.

### Mme. Kurt's Eloquent Performance

Mme. Kurt, who enacted Leonore two years ago, filled the rôle again this time and to good purpose. She clearly feels its emotions and succeeds in conveying them with directness. The cruel music she sang far better than anything else this year and, as most of Leonore's utterances call for a forceful, impassioned delivery, she contrived to maintain herself on pitch. The "Abscheulicher" had breadth and style in its delivery. Edith Mason, who sang Marcelline for the first time, had trouble with the lofty tessitura of the part, but acted engagingly. Mr. Sembach did Florestan at least as well as the last time; Mr. Braun did as much for Rocco, Mr. Reiss for Jacquin and Mr. Schlegel for the Minister Fernando. Mr. Goritz's violent Pizarro as in the past, was forcibly melodramatic. The prisoners hymned their gratitude over the brief freedom right beautifully and the choral variations at the close, which always seem like preliminary sketches for the Ninth Symphony, went well. The orchestra is more in its element in operatic than in symphonic music, and "Fidelio" is inherently symphonic.

### The Second "Iphigenia"

Last Monday evening "Iphigenia" reached its second performance and, in spite of the rain, was witnessed by a much larger audience than those who love the magnificent classic and who pray for its long life at the Metropolitan had dared to expect. With the traditional indifference of Monday nighters to true musical greatness firmly in mind one had reason to be well contented with the prevalent cordiality of attitude and the degree of interest manifested in Gluck. Naturally, more time must elapse before the precise state of grace in which the opera is to be held becomes clear. But as far as could be judged the other night, its prospects are not discouraging.

Of the work itself there is nothing new to be said. Its dominant beauties are of the deathless caste, and neither a language nor a manner of interpretation alien to its genius and spirit can materially dim or tarnish them. Strauss's editing ought to be digestible even to purists save perhaps in one or two trifling instances. And for the sake of its unquestionably superb effect one can assent without excessive qualms of classical conscience to a closing episode that for sensuous beauty, harmony, modulation and orchestral glow is, in point of fact, a chip off the "Rosenkavalier" block.

Vocally and dramatically Monday evening's representation was too entirely like the première to necessitate renewed scrutiny. Mme. Kurt was again a businesslike Iphigenia with a very Germanic way of venting music designed for sing-

ers schooled in the "grand style," which to begin with, is not Germanic. Messrs. Sembach, Weil and Braun filled the rôles of Pylades, Orestes and Thoas for better or worse and Mme. Sundelius, in addition to serving as First Priestess, took the high-lying phrases of Diana from Mme. Rappold's care, greatly to the benefit of this short but impressive episode. The choristers and Mr. Bodanzky can again be glorified without compunction; and Miss Galli invoked celestial favor in the second act through the medium of interpretative dancing, while the others supplicated the gods in prayerful immobility. But from some of Miss Galli's gestures one derived the notion that her terpsichorean orisons were directed to the attention of Isis rather than Diana. "Prince Igor" was repeated on Wednesday evening of last week, the only element of novelty being the return to the cast of Luca Botta after a serious illness. He sang the music of Vladimir in a fashion that won applause. The rest of the cast was familiar.

Familiar, too, was the cast of "Rosenkavalier" on the following evening. Strauss's comedy received a spirited interpretation and a fine audience enjoyed it greatly.

### A Repetition of Aida

"Aida" came in for its first subscription performance of the season on Friday evening, the cast being the same as that of the popular Saturday evening hearing of the opera two weeks before. Mesdames. Rappold, Homer and Sparkes, and Messrs. Martinelli, Amato and Didur filled the principal rôles and Mr. Polacco conducted on this occasion instead of Mr. Papi into whose hands the work of the Saturday performance had been entrusted. Mr. Polacco gave an energetic, forceful reading of the score, and with the excellent coöperation of the soloists and chorus, a well-balanced performance resulted.

Claudia Muzio had her second opportunity to prove her value to the company on Saturday night when she appeared as the Puccini Manon in the annual benefit performance for the Italian Hospital. Miss Muzio's interpretation of the rôle was again marked by various good qualities. She does not emphasize the frailty of Manon as much as do some of the rôle's interpreters, making the character somewhat more dominating than usual. She again revealed a voice that has many points of beauty. Her "In quelle trine morbide" was roundly applauded. The soprano would make a more ingratiating impression in the last two acts if she secured a more becoming costume and wig than the quasi-Wagnerian affairs that she wore. Her reception by the audience was most cordial throughout.

Caruso as usual aroused storms of enthusiasm with his singing of *Des Grieux* as Puccini conceived him—in *l'italienne*. Not even with his "Ridi Pagliaccio" does he play upon the emotions so skillfully as in his big scene in the third act. DeLuca's *Lescaut* was highly artistic. Gennaro Papi conducted satisfyingly.

### Wagnerian Concert Welcomed at the Metropolitan

The Wagner concert at the Metropolitan Opera House last Sunday night was more than ordinarily welcome after the rather niggardly Wagnerian showing of the repertoire during the first month of the season, which has brought only a performance piece of "Tristan," "Parsifal" and "Lohengrin." A large audience showed much satisfaction over the really beautiful singing by Mme. Rappold of "Dich Theure Halle" and "Elsa's Dream" and again over Mr. Urlus's delivery of the "Tannhäuser" narrative and "Rienzi" prayer, as well as *Siegfried's* love song done by way of encore. The orchestra, under Mr. Hageman, gave the "Tannhäuser" and "Rienzi" overtures, the "Siegfried Idyll," the "Götterdämmerung" funeral music and the "Kaiser-march."

### VLADIMIR DUBINSKY

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## BOSTON "POPS" ARE NOW IN FULL SWING

Hub's "Pet," the Symphony, Gives Notable Concert on Return—Recitalists Active

Boston, Dec. 11, 1916.

THE popular concert course at Tremont Temple, under the direction of the indefatigable McIsaac, is now in full swing. It began its fifth season brilliantly enough with a miscellaneous program contributed by Marcella Craft, Vera Barstow, Albert Edmund Brown and Elmer Zoller. The beauty and intellectuality of the little Californian who had sung in a Boston church, endeared herself to the operagoers of Munich and then returned, loaded with honors, to her native America, impressed the audience. Miss Barstow did masterly work on the violin, and Mr. Brown, in his recitative and air from "Acis and Galatea" was a joy. The second concert of the series was no less brilliant and successful, what with the phenomenal voice of Evelyn Scotney, the artistry of Howard White, and the efficiency of their favorite accompanist, Herbert Seiler. David Hochstein, violinist, was unable to appear and the management received notification too late to supply a substitute, so that each of the three artists was called upon for impromptu service. Mme. Scotney's voice has grown in breadth without detriment to the beauty of her extreme high notes. As an artist she is head and shoulders above those whose highest ambition is to sing like the nightingale. Mr. White grows steadily in artistic stature. He has beauty of voice, clearness of diction and—brains! Mr. Seiler's accompaniments were part of a happy ensemble.

Boston pined for its pet organization (the orchestra, of course) during the Thanksgiving week-end, and gave it a hearty welcome home this week-end. Probably never before has the audience warmed up so quickly as to applaud the opening movement of an opening symphony until every man in the orchestra rises to acknowledge the applause. And that is what happened on Saturday night. Was it because every one was so glad to hear the orchestra again, or was the César Franck Symphony so stimulating? Both, I think. The players love this work of the Belgian master with an intensity they feel for few of the modern works, so it is no wonder that their performance touched high water mark. Mr. Schelling played Liszt's A Major Concerto with brilliance and fire, and evoked a hearty round of applause. The Borodine Orchestral Sketch "From the Steppes of Middle Asia" received an excellent performance, and a spirited interpretation of the "Euryanthe" Overture closed one of the finest programs given by the orchestra since Dr. Muck's return.

Louis Cornell, pianist, gave a piano recital of unusual excellence at Jordan Hall on Monday. He has the courage to play an unusual program—Beethoven, Dohnanyi, Ganz, Glinka-Balakireff, d'Albert, Liszt; he has the poetry and technical equipment without which a pianist cannot make even an unusual program interesting; and he has the spark!

At the same hour, at Steinert Hall, Gladys Lott and Paul Schwerley, with the assistance of Marguerite Gilman and Dustin Russell, were delighting a good-sized audience.

Arthur Alexander, a rarely gifted and versatile musician, gave a recital at Jordan Hall, playing his own accompaniments. With an exquisite voice, a sympathetic understanding, an attractive stage presence, and the rare talent of accompanying himself successfully he captivated a large audience. And yet we feel constrained to say that Mr. Alexander could display his beautiful voice to better advantage by assigning some of his accompaniments to another pianist.

A most enjoyable recital was that given under the auspices of the Boston University School of Medicine, by Irma Seydel, violinist, and Jeska Schwartz-Morse, contralto. HENRY L. GIDEON.

### East Orange High School Auditorium WEDNESDAY EVENING, DEC. 20

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## "ALL NEBRASKA" SINGS IN LINCOLN CONFERENCE

[Continued from page 3]

The audience was accompanied by a large community orchestra, players in which were drawn from almost every musical organization in the city. Sel-dom has Lincoln heard such spirited singing as was done at the Auditorium on Saturday evening, the songs being sung—"America," "Swanee River," "All Through the Night," "Marching Through Georgia," "Auld Lang Syne" and "Star Spangled Banner."

On Friday preceding the conference, the state contest for American trained

musicians, under the auspices of the State Federation, was held at the Temple Theater, Lincoln, with the result that Olga Eitner, violinist, pupil of J. E. Brill of Omaha, and Genevieve Rose, pianist, pupil of Hazel Kinsella of the University School of Music, Lincoln, will represent Nebraska at the district contest to be held by the National Federation in February. Judges in the violin contest were Carl-Frederick Steckelberg, F. W. Kerns and Jean L. Schaeffer. Judges in the piano contest were Sidney Silber, Louise Zumwinkel and Annie L. Miller.

HAZEL GERTRUDE KINSELLA.



## Tosti's Passing Lamented by His Compatriots in the Operatic World

Days When Famous Composer of "Goodbye" Foregathered with Opera Notables at Pagani's in London Recalled by Artists Now in This Country—Reminiscences of the Man by Antonio Scotti—Noted Song Writer Was Advised Not to Make an American Tour—Why He Returned to Live in Italy.

TOSTI has passed on, and many there are who mourn his death. To some of the Italians in America's operatic world the news of the famous composer's passing away has brought an especially poignant regret in that they were so closely associated with him during the opera seasons at Covent Garden in London. In those days the composer of "Goodbye" was in daily, intimate contact with his compatriots of the opera house, and George Maxwell, head of the American branch of the Casa Ricordi, Tosti's publishers, recalled last week the artist galaxy that used to be seen then at Pagani's, the Italian restaurant of London (one might call it the Del Pezzo's of the English capital). Around the table were found such men as Caruso, Scotti, Tosti, Campanini and—when he was in London—Puccini.

Antonio Scotti, during a chat with representatives of MUSICAL AMERICA last Thursday, gave some reminiscences of his own concerning his acquaintance with Tosti. Further, he loaned us the picture which is reproduced herewith and which stood proudly in a silver frame on the grand piano's top in the noted baritone's living room. The snapshot was taken by a London friend of the three musicians at his residence there. Also reposing on Mr. Scotti's piano was a large copy of the portrait of Tosti which was printed in last week's MUSICAL AMERICA. It was inclosed in a frame with a *passé-partout* border fashioned by the composer himself. On the mat was this inscription from Tosti: "Al carissimo amico, Antonio Scotti, con grande affetto, London, Giugno, 1909."

### A Confirmed Joker

"Tosti was one of the most lovable of men," said Mr. Scotti. "He was forever cracking jokes, some of which—with their Neapolitan flavor—will scarcely bear translation. One day Tosti went to a very grand reception in London, where as he entered he was met by a string of liveried flunkies. As he passed the first of these, who bowed obsequiously to him, Tosti muttered a Neapolitan word which is as much as to say 'Damn fool.' When he reached the second flunky the composer again uttered the Neapolitan expletive, *sotto voce*. The third man, when Tosti dubbed him 'Damn fool,' immediately replied, 'Damn fool, yourself!' Tosti had run afoul of one who understood the Neapolitan dialect."

There is another incident of which the point cannot be translated into English with delicacy. Suffice it to say that Tosti rebuked with his wit (perhaps, in this case, none too refined) a "smart Aleck" at Pagani's who impudently inquired why Tosti every evening ordered precisely the same dinner. One phase of the yarn which may be reproduced is the dinner menu in question, which consisted perpetually of the following:

1 chicken wing  
asparagus  
1 apple

To the query as to why he clung to this bill of fare Tosti's reply (divested of a censored figure of speech) was: "Because I like to." And what could be more reasonable than that!

### Sang for Tosti's Friend

"One day," related Mr. Scotti, "Tosti asked me if I would sing at the country place of Leopold Hirsch, a well-known musical amateur of London. I said that I would. 'What will be your fee?' asked



Enrico Caruso, the late F. Paolo Tosti and Antonio Scotti, Acknowledging the Plaudits of a Supposititious Public, in the Garden of a London Friend, Who Took the Photograph

Tosti. 'Is Mr. Hirsch a friend of yours?' I asked, and Tosti replied that he was. 'Then, I would not accept any fee,' I answered. And Caruso went with us, too; in fact, we sang for Mr. Hirsch and his guests on other occasions also. Tosti played our accompaniments. Was he a great pianist? No, but he played his own songs very well. It was singing that he taught, not the piano.

"Much of Tosti's composing was done outside the regular season and at the seaside, when he was at the Hotel Royal at Folkestone. The manager of this was an Italian and Tosti was made very comfortable there. The ideas for songs that came to him—wherever he happened to be, walking or sitting—he jotted down on bits of paper that he carried about with him. (Donizetti and many of the old Italian composers used to do the same thing.)

"Did Tosti ever contemplate composing a grand opera? No; he did think at one time of writing an opera bouffe, but this never materialized. You see, Tosti was kept pretty busy, what with his teaching and calls upon him to write songs, and his energy did not impel him along to this additional pursuit.

### An Opportunity Overlooked

"I do not know how much of his money Tosti had saved at the time of his death," continued Mr. Scotti, "but if he had taken an opportunity offered to him several years ago he might have died a rich man. You see, at the original Pagani's, which was a tiny place, Tosti used to foregather with two other noted Italian musicians, Denza and Tito Mattei. One day the first Pagani informed Tosti that he wanted to enlarge the business and he asked Tosti if he, the possessor of a fairly good income, wouldn't invest some money in the enterprise. But the composer, thinking of his position as music instructor to the English royal family, didn't consider it wise to become an investor in a restaurant business, so he let the chance slip by. And what is the sequel? Three of the Pagani's have become millionaires and have retired from the restaurant business."

Tosti was told at one time that he could make a fortune if he would tour in America, but Caruso and Scotti discouraged him as to this idea and persuaded him to abandon it. They pointed out that in spite of the great interest of Americans in his songs, he really had nothing to offer this public—that it would be different if he were a conductor, but as things stood he could merely appear as the accompanist for singers of his songs.

When it was remarked in MUSICAL AMERICA's obituary notice of the composer last week that he "returned to his native land to die," this statement but partially suggested what was perhaps the principal motive that made him go back to Italy after so many years as a

resident of London. When Tosti was knighted by King Edward it was necessary, in order for him to qualify for this honor, that he should become a British subject.

### Presented in Italy

This observance by Tosti of a mere technicality was resented by some persons in Italy, as Mr. Scotti pointed out to us. They felt that the composer was not loyal enough to his mother country when he yielded to this British red tape. As Mr. Scotti phrased it, "They could not reconcile themselves to his being addressed as *Sir* Paolo Tosti—feeling that he should be called either 'Ciccio' Tosti (the nickname for Francesco) or Signor Tosti." It was chiefly to prove to his fellow Italians that his heart was still with Italy that Tosti returned to his native country in his declining years.

Tosti's quiet life in his birthplace, the little town of Ortona in the Abruzzi, was described in an article in the October, 1908, issue of *Arts et Labor*, a magazine that was published formerly by the Ricordi house. Close friends of Tosti among the intellectuals of Italy were Gabrielle d'Annunzio, the poet, and Michetti, the noted painter.

### Alarmed by Earthquake

Mr. Scotti related to us the fact that Tosti had established himself in a studio in Rome, but with the coming of an earthquake that shook the city he became alarmed and removed his residence to the Excelsior Hotel. It was there that he died.

Despite his many beautiful songs, Tosti will always be remembered best as the composer of "Goodbye." One Italian artist who has become associated with that song in America is Mme. Gina Viora, and she recalled the other day an occasion in Rome when the composer played the accompaniments for her in some of his songs and when, indeed, he suggested that she take up the "Goodbye." One of the songs that she sang on this night was the Tosti "Mattinata."

"Isn't it strange," remarked Tosti, "that the 'Mattinata' is almost always sung in the evening? By the same token, I ought to come around to-morrow morning and play the accompaniment for you to sing the 'Serenata.'"

KENNETH S. CLARK.

### Gaffney (S. C.) Has Its First Community "Sing"

GAFFNEY, S. C., Dec. 4.—A large audience filled the auditorium of Limestone College, Gaffney, on Thanksgiving afternoon and enjoyed the city's first community "sing." Nine of the familiar old songs were used, including "The Star-Spangled Banner" and "America." The people were unanimous in advocating another "sing" of the same kind to be held soon.

F. L. E.

## A SONG RECITAL OF UNCOMMON VALUE

Caroline Hudson-Alexander in Splendid Voice for Her New York Program

CAROLINE HUDSON-ALEXANDER, song recital, Aeolian Hall, Saturday afternoon, Dec. 9. Accompanist, Bruno Huhn. The program:

"Wird doch die Liebe" and "Du einzig Theure," Dvorak; "Wie sollten wir geheim sie halten," Strauss; "Wiegenlied," Tschakovsky; "Ma Lisette," arranged by d'Indy; "Vieille Chanson," Bizet; "Ouvre ton Coeur," Bizet; "Shepherd, Thy Demeanour Vary," Old English; "Flow Gently, Sweet Afton," Old Scotch; "Within a Mile o' Edinboro Toon," Old Scotch; Aria, "Bel raggio," from "Semiramide," Rossini; "The Brook Sings," "When All the World is Young, Lad," "I Once Had a Sweet Little Doll" (From Kingsley's "Waterbabies"), Georg Henschel; "Wild Geese," James H. Rogers; "Cradle Song," Bruno Huhn; "In Fountain Court," Alexander Russell; "Joy, Shipmate, Joy" (Whitman), Howard Hanson.

A widely known and popular singer in oratorio and concert, Caroline Hudson-Alexander, was most enthusiastically welcomed at her first New York recital of the season by a host of admirers. In splendid voice and in excellent spirit, Mme. Hudson-Alexander won her audience from the Dvorak songs, with which she began her program, to her encores that she was obliged to give at the end. In one of these, the "Cuckoo," she accompanied herself, and was recalled again and again.

In our recollection, Mme. Hudson-Alexander was never in better voice. Well graded throughout its entire range, as effective in the *coloratura* passages and in *mezza voce* as in the big dramatic climaxes, her voice responded freely and readily to every demand that the singer made upon it. It is pleasant to record that Mme. Hudson-Alexander did not have to resort to forcing, a vice so prevalent among singers these days.

Tschaikowsky's "Wiegenlied," "Ma Lisette" and two Bizet songs she sang charmingly and with rare delicacy gave the old English and Scotch numbers. Georg Henschel's settings for three poems from Kingsley's "Waterbabies" were given in happy, playful spirit, thoroughly in accord with their content.

Nor were big moments lacking in the recital. With telling effect and *bravura* Mrs. Hudson-Alexander vanquished the difficulties of "Bel Raggio" from Rossini's "Semiramide," singing smoothly and with admirable diction.

Bruno Huhn's "Cradle Song" was most cordially received, singer and composer, who supplied excellent accompaniments, sharing the applause. Alexander Russell's "In Fountain Court" and Howard Hanson's setting of Whitman's "Joy, Shipmate, Joy," closed an enjoyable, un-hackneyed program.

H. B.

### Hudson County Music Festival Association Established in New Jersey

JERSEY CITY, N. J., Dec. 7.—Jersey City singers have united with many from other parts of Hudson County and formed what has been called the Hudson County Music Festival Association, with headquarters in Jersey City. At last week's meeting the members elected Col. George T. Vickers president. Colonel Vickers was presiding officer for last year's spring concerts and will again employ his time and ability toward the success of the festival, which is planning two concerts for the late spring. Each city will probably conduct its own series this season. Last year a tri-city affair was given, including Paterson, Newark and Jersey City.

A. D. F.

### Schelling as Boston Symphony Soloist in Worcester

WORCESTER, MASS., Dec. 6.—Ernest Schelling, soloist with the Boston Symphony Orchestra at the Ellis concert given in Mechanics' Hall last night, created a sensation with his playing of Liszt's Piano Concerto in A Major, No. 2.

T. C. L.

### Ysaye Expected Here on Dec. 31

A cablegram was received in New York last week by R. E. Johnston from Eugen Ysaye, the distinguished violinist, stating that he would sail on the steamship St. Louis from Liverpool Dec. 23, arriving here for his coming tour Dec. 31. Maurice Dambois will be Mr. Ysaye's accompanist during the tour.



## A DISCIPLE OF HAPPINESS IN FIELD OF SONG COMPOSITION

Florence Turner-Maley's Creative Creed and the Remarkable Rapidity with which Its Manifestations Have Been Recognized by the Public—Her Book of Songs, "Just for Children" Intended for Youngsters as Listeners, Not as Performers

The Woman:  
Florence Turner-Maley.

Her Creed:  
"I want to write little songs; I want them to touch the heart, and I want them to be happy, if possible."

### "WHO is Florence Turner-Maley?"

This question has been asked with increasing frequency during the last year. Above we answer it succinctly. If we add the detail that Mrs. Maley is a jolly little person, quite in keeping with her expressed aspiration, a fairly definite miniature portrait of the composer is presented.

A few years ago the above query would have been unnecessary. The artist was then known widely throughout the country as a concert soprano—but under the name of Florence Turner. Only within the last two or three years has Mrs. Maley done any work as a composer, and it is since the young publishing firm of Huntzinger & Dilworth (founded last January) began making a propaganda in her behalf that music lovers have been writing in to ask, "Who is Florence Turner-Maley?" Yet the other day Mrs. Maley was summoned to rise amid an Aeolian Hall audience and acknowledge the applause for two of her songs as sung by George Hamlin. Thus Mrs. Maley is hardly accustomed as yet to her vogue as a composer, so rapidly has it come to her.

### Summary of Her Career

Briefly summed up, Mrs. Maley's career has been as follows: At fifteen she is a soloist at the First Congregational Church in her native Jersey City. An appearance in the Boccherini "Stabat Mater" at Carnegie Hall leads to her engagement for the Jersey City Oratorio Society in Dudley Buck's "Dom Munio" under Henry T. Fleck. This period lasts four years, after which she goes abroad, where she studies for three years with Jacques Bouhy. On her return Harry Rowe Shelley hears her sing at a musicale and she is engaged for the Church of the Pilgrims in Brooklyn, where she remains three years, later singing at the First Reformed in that borough and for five years at the Brick Church in Manhattan. Soloist with leading concert organizations. After her marriage to Stephen Maley, the well-known actor, she gives up concert work and opens a vocal studio in Carnegie Hall, where she is still an active teacher.

So much for her career up to date—as for the future, who can tell? The most timely item concerning Mrs. Maley is the publication of her book of songs, "Just for Children," which was reviewed last week in *MUSICAL AMERICA*. The keynote of this offering is its sub-title, "Songs to be sung to them." As Mrs. Maley analyzes her aim, "I do not intend my book to be in competition with the many existing books of songs for children to sing—these are to be sung by adults to children."

As Mrs. Maley points out, most children dislike to be "shown off"; they like to be entertained, but do not like to entertain. Says Mrs. Maley, "I remember singing my first group of songs in a school entertainment when I was five years old—songs I had learned from my mother. I did not like it at all as I faced that first audience, so I just closed my eyes and sang the songs one after the other as fast as I could."

Realizing this phase of child nature, Mrs. Maley has contrived her songs "Just for Children" so that the children shall be the listeners, not the performers. She intends them to be little sugar-coated musical pills, easily assimilated. Each one is to embody a tiny lesson, if possible, and the settings are to be of real musical value (not the usual "tum-te-tum" stuff of so many children's songs) so that the child shall

unconsciously absorb a love for the beautiful in music.

Here is the genesis of Mrs. Maley's "Just for Children" collection: Last summer when Mrs. Maley was on a farm at Stamford, N. Y., Mr. Maley sent her up a couple of children's verses which he had found in the *New York Evening Sun*, little bits that appeared quite incidentally in the stories of Gilly Bear. Mrs. Maley began setting these; Mr. Maley kept sending her more of the verses, and gradually the list of songs grew, until it was suggested that they be published as a book. Mrs. Maley took up the matter with Gilly Bear (he, in real life, is Gilbert Gabriel, who has charge of the *Evening Sun's* book page), and he was delighted to learn that the little verses which he had so casually tossed off had been turned into a cycle of inimitable songs by Mrs. Maley. With Huntzinger & Dilworth issuing the volume, bearing a cover design by one of Mr. Maley's Lambs Club friends, W. Spencer Wright, the painter, the little book was sent on its way.

### Tried Them on Youngsters

By practical demonstration Mrs. Maley has proved that the songs in "Just for Children" are not songs written about childhood from an adult point of view and appealing only to adults. By singing them to real children she has found that the youngsters grasp them eagerly and catch the points quite naturally. "For instance," says Mrs. Maley, "I've sung them to Victoria, a little German girl who is the daughter of my laundress, and when I had finished one song she exclaimed, 'Why, Mrs. Maley, that's a lesson!' And this is just exactly the effect that I wanted to produce. I was singing them to some little friends one day in my apartment, when I heard applause from nearby, and found that two of the neighbors' children had been listening and enjoying them—one of the kiddies a boy in whom I didn't think there was any love for music."

These musical pellets of good cheer have been found palatable to those who have the child spirit, no matter whether they are seven or seventy. Last summer at Westerly, R. I., Mrs. Maley sang the little songs for a gathering of artistic people, including Arthur Middleton, Dr. Franklin Lawson, Viola Waterhouse and others, and they were so delighted that they insisted upon Mrs. Maley's repeating the performance for a crowd of children the next day, when many of the grown-ups returned and vied with the youngsters in their appreciation of the songs. A group of kiddies at Towaco, N. Y., also capitulated to the charm of the little jingles.

At a reception given by Kate Percy Douglas a while ago, Mrs. Maley sang her "Just for Children" for an assemblage that included such serious-minded musicians as Dr. William C. Carl, Walter L. Bogert and Prof. Samuel A. Baldwin. The result: all were so delighted that Prof. and Mrs. Baldwin invited Mrs. Maley to repeat the songs at their home before a circle of twenty-five adults. The composer also gave them before the Jersey City Woman's Club, where one of the hearers was the woman who had been Mrs. Maley's Sunday school teacher at the time when she delivered her first song group at the age of five, as above described.

We have now sketched the appeal of the nonsense songs to children of all ages, and we may add a point or two as to their recognition by educators. Dr. Frank Damrosch recommended "Just for Children" to his class of forty in pedagogy at the Institute of Musical Art the other day. Another educator who has taken up the book is Winifred Sackville Stoner, founder of the Natural Educational Institute. At her request Mrs. Maley sang the songs before her class of adults at the Scudder School not long ago and at the close the book was endorsed by a rising vote.

One must not imagine from the foregoing that Mrs. Maley is to be known merely as the composer of "Just for Children," captivating though that volume may be. Merely as an example of what can be accomplished by an American composer in a remarkably short



Florence Turner-Maley, Composer of "Just for Children" and One of Her Young Admirers, Carl Dayton, at Stamford, N. Y. The Lower Photograph Is by Brunel

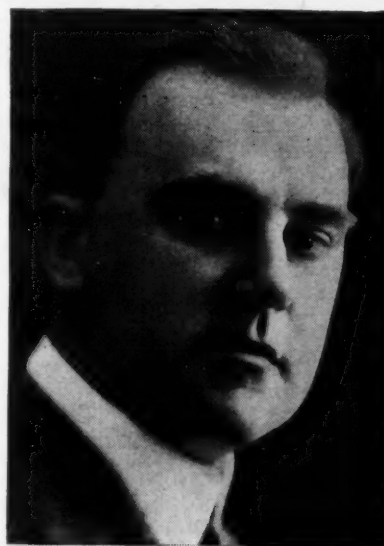
singers include: Mme. Jomelli, Florence Hinkle, Henriette Wakefield, Mildred Graham, Myrtle Moses, Llorra Hoffman, May Peterson, Louise Mertens, Eleanor Patterson, Amy Ellerman, George Hamlin, Roger de Bruyn and Merced de Piña, Adelaide Fischer, Harvey Hindermeyer and Earle Tuckerman.

Is not that an imposing list for a composer who a year ago had not yet had one of her songs published! How has it been accomplished in so short a time? We believe it to be because Mrs. Maley had used an innate gift of melody to embody in musical form her own cheery nature, and that in so doing she has been guided by a purpose that lies within her creative scope. It is her purpose, as expressed above, of writing "happy little songs that touch the heart." K. S. C.

time, we append a list of some of the prominent singers who are using the nine separate songs by Mrs. Maley that her publishers have issued. The

## LOUIS KREIDLER

*Famous Barytone*  
CHICAGO OPERA ASSOCIATION



Kreidler took the part of the father in "Hansel and Gretel" at an hour's notice, and not only gave the best rendition of the role that it has ever had in this company, but also one of the best performances of his many appearances in this city. The music was well sung, the words were clearly pronounced, and the part had definite characterization and a good touch of humor.

—Edward C. Moore in *Chicago Daily Journal*.

Concert Recital Oratorio

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Dear MUSICAL AMERICA:

Among the critics of admitted national reputation and long and large experience is Philip Hale, who for years has written for the *Boston Herald*. In a recent review of the performance of a young American violinist, who has studied not only in this country, but abroad and under distinguished masters, Mr. Hale said: "This violinist has been well schooled in matters of mechanism. This was expected. In these days the young man or young woman is indeed rash and foolish who, without sufficient technical preparation, ventures before the public. But this is no longer the age of the virtuoso, to use the word in its obnoxious sense. We now inquire chiefly into the degree of skill in the interpretation of brilliant or emotional music. This young player has made commendable progress in certain essentials, but at present his interpretations are not interesting; he lacks style, he lacks poise; he is seldom emotional."

Mr. Hale's criticism will apply with justice to many who now come before the public, particularly the younger members of the profession, and who have as their claim for recognition principally what is called "technique." That is to say, they have devoted years of serious and earnest study, often under teachers and even masters of high standing. But all this study has been directed mainly, if not wholly concentrated on "technique," which in the case of instrumental performers means largely digital dexterity. The idea to enable them to carry the spiritual message of the composer over the footlights to the audience has never even entered their minds, and in many cases if it had entered their minds, it would have been like sowing seed on barren ground. It would have produced nothing.

If there is an error in the educational process of our young musicians, which should be combatted seriously and strenuously, it is the idea that technique of itself means success. One reason why so many young people are deficient in what might be called the psychic interpretation of the works of the great composers which they perform, is that outside of hours and hours of routine study, their daily lives are wholly empty. They do nothing to develop their intelligence, and as for that sympathy for humanity, which comes from mingling with it, from observation, it is to them simply unknown. How many of such students ever read an informing book, visit a picture gallery, go to hear music, except that which pertains to their particular instrument; how many take an interest in the affairs of the world, not to speak of those of their own country? Thus their minds, starved of everything but the eternal procession of notes, notes, notes, of the eternal movement of fingers or the eternal repetition of vocal exercises, are as dry and fruitless as the Desert of Sahara.

It reminds me of what I once said of a distinguished pianist who came to this country and who, while a marvelous technician, seemed to be unable to carry his audience with him. I said that his playing suggested to me a wonderful train of Pullman cars, all lit up, every appointment of the finest, all the attendants at their posts. There was the observation car at the end, baggage car in front with the engine, the buffet car, the dining car, the library car, there were baths and a

barber. The train went from New York to Chicago—but carried no passengers! And that is the great trouble to-day with many of our strenuous and ambitious young American musicians. They have forgotten, if they ever knew, that the mere giving of a work by the voice, or the fingers may be all very well, but if there is no soul power behind it it will be like that train I write of which carried no passengers.

Right in line with these reflections there occurs to me something Mme. Schumann-Heink said not so long ago, which suggests that psychic power, the power to move, the power to raise up those to whom music is to appeal, is given only to those who have been through great trial, who have known suffering. Said Mme. Schumann-Heink, speaking of the time when she was a young contralto, struggling with poverty, "I was an obscure contralto in the opera, studying my rôles from a score propped up by the sink, as I washed the dishes; putting my children to bed before I went to the theater. In the midst of a performance, as I sang, I would think what if the house should catch fire; who would save those children? And my heart would come into my mouth, while I must sing and smile. After the performance I would go home and sleep in the chair. The children had the only bed, and, even if I had a bed of my own, I would often have been too tired to take my clothes off. That is part of what it cost me to win the position. Well, I have paid, I have paid the price!"

And it is because Mme. Schumann-Heink has paid the price that she is to-day still able, after her long years before the public, to carry an audience with her, to win her audience almost before she opens her mouth to sing, for her whole personality radiates not alone personal charm, but sympathy.

Thus we come right back to what Philip Hale said, that this is no longer the age of the virtuoso, the person who can win the public or secure large rewards by marvelous facility and dexterity of execution. To-day the public, ever rising in its knowledge, and therefore in its intelligence, demands to hear the message. It is no longer content to hear mere notes. It wants to have that spiritual thought which was in the mind of the composer when he wrote the music which, in the hands of the mere executant falls upon us, but in the hands of the true artist thrills us, takes us out of the moil and toil of the daily struggle into the domain of the spirit.

There is, however, another issue—an issue of vital importance to the musical profession, certainly of great interest to the music-loving public, and last, but not least, of serious import to the press—at least to that section of it which desires to be impartial and honest. And that issue is as to what should be the standard of the critic, especially with regard to débutantes. Naturally the friends interested in the violinist of Mr. Hale's criticism will be apt to hold that such a criticism as he wrote, would be detrimental to the young man's future, would prevent his securing engagements and so perhaps arrest a career that would otherwise progress much. Here I will answer right off that under the great law of the survival of the fittest, only such as are really worthy, deserve to survive, and if the talent is really worthy, it will be schooled and enlightened by discriminating criticism, always presupposing, however, that such criticism is not of a carping but of an instructive order. That is to say, that it does not merely find fault, but suggests where improvement is not only possible but imperative in order to secure future success.

The profession unfortunately has got to the point where it virtually resents anything in the way of criticism, which is not wholly favorable. Only recently I received a letter from a prominent manager, resenting a criticism of one of his artists. When I read the criticism I found that it contained much that was favorable. The suggestion, however, had been made that the lady had forced her voice at times. Surely if this would be true, it was wise on the part of the critic and, indeed, just to state the fact. Furthermore, it was in the interest of the singer herself.

The public is also interested in judicious and true criticism for the reason that otherwise it would be swamped by an ocean of mediocrities who would thus bar the way to talents that deserve to be heard and rewarded.

Next, there is the situation of the critic who desires to be fair. He finds himself called upon to state something like the truth of what his ears heard and his mind conceived of a particular performance. Finally, there is the position of the musical paper which, under the unfortunate condition that prevails in

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 53



Gennaro Papi, formerly assistant conductor at the Metropolitan Opera Company, who has lately been promoted to conductorship by Mr. Gatti, and who has won golden opinions regarding his work, especially from the members of the company

the publishing world, whereby a paper is sold for less than the price of the paper on which it is printed, is forced to rely upon the advertising for its very existence, and thus is coming more and more under the influence of the advertiser, who virtually demands that advertising shall secure continued favorable notice, whether deserved or not.

As a "postscript" let us not forget there is the position of the reader of the paper, without which the advertiser would have no audience to appeal to, and the reader surely demands something like the truth and something like a judicious and impartial opinion with regard to the musical masters and personages in whom he or she may be interested.

These thoughts come to me as I read the various articles which were written with regard to the début of Claudia Muzio, the young soprano, who recently came from Italy to take the place of Señorita Bori, the Spanish prima donna who was forced to leave us.

This young girl, who possesses much charm of person, and has evidently studied well and under good auspices, received an ovation. Her father, you know, Papa Muzio, was at one time connected with the Metropolitan Opera House, so that we may regard the young lady as an American. She received the ovation she did from a crowded house, no doubt largely attracted by the fact that it was Monday night and that Caruso was to sing in one of his famous rôles, that of *Cavaradossi* in "Tosca." The acclaim given her was due unquestionably to the fact that the young lady has temperament, that her personality is unusually pleasing and that she gave a performance which, as a début, may

be considered to have been a pronounced success. That she got such a reception would rather disprove the statement made by Henry Russell at the time he was manager of the Boston Opera Company, when at a dinner of the aggregation assembled to further the interests of opera in English and at which Gatti-Casazza, Tito Ricordi, the great publisher of Milan; Alma Gluck, Caruso, Clarence Mackay, Riccardo Martin and a number of other musical personages were present, declared that the début of a young Italian girl would crowd the Scala in Milan, though the début of a young American girl would empty the Metropolitan in New York. Evidently this is no longer true. That is, certainly when the débutante is properly introduced and supported as la Muzio was. It was not alone that Caruso sang with all possible charm, but he displayed that consummate tact, that generosity toward young artists, which have always distinguished him, and so he helped the débutante in every way in his power. And not to be outdone, did not Scotti, the greatest *Scarpia* the operatic stage has ever known, follow his friend, the tenor, and also do all in his power to help the débutante to her success? It is the old-timers, the old habitués, who have seen début after début, who could appreciate how much the two great artists did to hold up this sweet and slender girl, who appealed to the audience so strongly that most of them, even the old critics, forgot some of her vocal shortcomings, to which I notice our good friend, Henderson of the *Sun*, with sincerity of purpose, called attention in his review.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

This brings me back to Philip Hale's criticism in the Boston *Herald*, namely that, after all, certainly in the presentation of works of the masters, certainly in the performance of opera, the main thing is not technique, not mere voice (although you know there was a great tenor who insisted that there were three things wanting to secure success, and they were voice, and more voice, and still more voice), but that the great requirement is temperament, which certainly in the way of opera means the ability of the singer to give a human, lifelike presentation of the rôle assumed.

Before I leave the début of Miss Muzio, who is, I think, destined to become a most valuable member of Mr. Gatti's company, let me refer to something Henry T. Finck wrote in the *Evening Post* which appealed to me. Mr. Finck said: "In the softer passages her voice was generally agreeable, but to real beauty of quality and expression it rose only in the loud climax of the second act, which was thrilling, both vocally and orchestrally. Can it be that this vocalist so young and comely has already reached the stage at which most of her Metropolitan colleagues have arrived, of singing beautifully only in fortissimo passages?"

There is a mighty lot of truth in Mr. Finck's suggestion, that the general tendency to-day of singing on the operatic stage is away from *bel canto*, due largely, as I have often declared, to the tendency of modern composers to ignore the limitations of the human voice and to the tendency to carry our orchestras to a point of size and sonority where no human voice can compete with them. I am of the opinion that over-much use of the voice tends to deprive the singer of the ability to sing *legato* passages or to sing *mezza di voce*, where the most beautiful effects can be made. If so many singers are beginning to scream instead of to sing on the modern operatic stage, it is a good deal because the conditions of the modern stage force them. Though, as our good friend, Giorgio Polacco, the conductor of the Metropolitan, said the other day when he developed a state of excitement because one of the critics had written that his orchestra at times drowned out the singers, "Why, in 'Tosca,' there are certain passages where the orchestra must come in fortissimo, and those are the passages where the singers have to scream because the dramatic situation calls for them to scream."

There you have it!

Incidentally, let me say that Giorgio is making good, an opinion I expressed long ago when he first came over here, namely, that he was a man of fine musical understanding, of exceptional capacity and that before many seasons were over, if he remained with us, he would have demonstrated his right to be counted among the great conductors of the time.

\* \* \*

Before I leave the question of "temperament," a case occurs to me which illustrates the point I, as well as Mr. Hale, have endeavored to make. Recently there has come before the public a young musician, a pianist, by the name of John Powell. He is an American, was born in Richmond, Va. He made his first studies, I believe, in this country, later went to Vienna, where he worked for several years.

Now this young man, who came unostentatiously before the public in recitals the last year or so, illustrates in himself the contention that I made long ago and which your editor made—that there is a considerable amount of musical talent of the highest order right here among us.

John Powell has given so far three recitals this season. At the first he presented a Bach-Beethoven-Brahms program, at the second a Schumann program and at the third, a few days ago, a Chopin-Liszt one that contained some works hardly ever played, principally because of their great difficulty.

At the two early recitals his playing showed that he possessed imagination, virility, added to a splendid technique. At his last recital he displayed what an eminent critic admitted were "positively Titanic qualities." Furthermore, his playing shows a wonderful sense of color and tonal effects, the finest musicianship, mentality, idealism and that temperament, which proves he has a fine, spiritualized outlook, yet of such a human character that it carries conviction to his auditor, with whom he has come in closest sympathetic touch.

There is, however, another something to be put to the credit of this young man, who is not, as I understand it, yet thirty years old, and in which he also illustrates that which your editor and I have contended for, namely, that there are many talented composers in this country, especially among the younger element, who only need opportunity and the assurance that they will be heard, to produce works of high quality and even of inspiration.

John Powell has not only shown that he is a great pianist, worthy to rank with the best, but that he is a composer deserving of the highest consideration. His music is full of ideas, is characterized by splendid workmanship. Some of it has already been played by such artists as Zimbalist, David Mannes and others.

\* \* \*

Pitts Sanborn of the *Globe*, for whom I have the greatest respect, writes to tell me that I have been "led astray" when I said that in the list of French works which he had commended to the attention of Impresario Gatti he had mentioned "Julien," with Caruso.

In his letter, Mr. Sanborn says: "Looking back at my article of Nov. 20 on French opera at the Metropolitan, I find that I did not mention 'Julien' at all, but did mention 'Louise'—never in this wide world, nor in the infernal regions beneath it—with Caruso. As for 'Julien,' I beg most humbly to inform your Satanic Majesty that I have never mentioned that work with anything but disapproval. I heard it in Paris three years ago last June and believed at the time that it was not worth giving anywhere, and that the Metropolitan was making a most amazing blunder in putting it on here. I have not changed my opinion. Of course, Caruso, painstaking and conscientious to a fault even, was quite unsuited to the part of Julien and the opera itself is a monstrosity and, except in the last act, a bore."

Pitts concludes by saying: "I hope I am clear, and that you will never again play me the diabolical trick of attributing to me any yearnings toward 'Julien'—rather a cycle of 'Le Villi,' 'La Wally' and 'Kingly Children.'"

So it seems that, as in "Pinafore," I mixed these children up and credited our dear Pitts with a yearning for "Julien," whereas it was for "Louise," for whom, by the bye, I have also a yearning, especially when I remember the wonderful performances given by Hammerstein at the Manhattan, with Mary Garden as *Louise* and the late Gilbert as the old French workman. It was one of those performances which linger in the memory, when much else that is more pretentious is forgotten.

I trust dear Pitts will accept my humble apology.

\* \* \*

Some of us were discussing the other day what had become of that splendid woman, that great artist, Emma Eames. Nobody seemed to know, but, taking up a copy of the Boston *Globe*, I saw in big, black type, "Mme. Eames Berates Wasteful Farmers—Singer Scores Portable Sawmills in Maine—Appeals for Conservation of the Fine Forests of the State." Then there was a picture of the diva, and a long story, dated from Bath,

Me., in which Mme. Eames de Gogorza, as she is now, made a public appeal to save the forests.

Said she: "Having a wide experience of travel and a practical mind as well, I recognize that the Maine farmer is being juggled out of his birthright by the get-rich-quick portable mill owner, who profits by the ignorance of the farmer in forestry, to make him sell for an inadequate lump sum what should be a source of income to him and his heirs if carefully preserved."

Curious, isn't it, that our great Wagner singer should be among those who have foreseen that our treatment of the forests is not only wasteful, but even barbaric? We are either slashing our forests to pieces, so that they do not recover in a century and thus are devoting whole tracts to destruction, as the Chinese have done, with terrible results in the ways of floods, or we want to put a barb wire fence around them and preserve them as we do in the Adirondacks and in other State lands.

We need schools of forestry to educate the people, and teach them to take out the old trees for industrial purposes, giving the young growth a chance, and thus not only using a great national wealth to advantage, but even improving upon Nature's work.

\* \* \*

In a recent issue of the New York *Evening Post* Henry T. Finck refers graciously to Edward Horsman as among the American composers who have lately come into prominence. Mr. Finck further states that none is "more conspicuous or worthy." Mr. Finck also reminds us that Mr. Horsman became prominent through a circular sent out by MUSICAL AMERICA to a large number of singers who give recitals through the country, asking them what American songs on their list audiences seemed to favor the most. The replies from this circular showed that the most popular was Mr. Horsman's "Bird of the Wilderness," words by the East Indian mystic, Tagore. Another of Mr. Horsman's songs, "The Shepherdess," was sung the other day at Mme. Sembrich's recital, and was much appreciated, while his "Golden Stag" made a sensation at George Hamlin's recent recital.

Another sign that the American composer is coming into his own, because he is getting a hearing, which is all that has been contended for. Of course, there will always be mediocrities, like Arthur Whiting, who will insist that the American composer does not need to be patted on the back.

Perfectly true!

He does not need that. What he does need, though, is a hearing, and that he is only beginning to get. Incidentally, to Mr. Finck's kindly appreciation of Mr. Horsman, he gives a biographical sketch of his as follows:

"Who is Mr. Horsman? Many may want to know. He was for fifteen years organist in one of the local churches in New York and also served several years as musical critic of the New York *Herald*. Then he 'repented and reformed' and became a wholesale dealer in toys, which enabled him soon to sport an automobile and wear the best fitting evening dress at the Metropolitan Opera House,

where he can now go without any malicious intention of getting even with artists or composers who bore him. He next thought he could allow himself the luxury of writing songs, and lo, these, too, proved a source of wealth. To him that hath shall be given. So please don't buy Horsman's songs to help him out, but just simply because they are good."

What a pity it is that most biographies are not written in this style! We should then have a much better idea not only of the man, but of his clothes and finances.

\* \* \*

Fritz Schneider is a member of one of our big local orchestras. He is not only a capable and conscientious musician, but gives many lessons and so has a fairly good income, which enables him to occupy with his wife and two children a comfortable flat on the West Side, uptown.

Fritz reads his morning paper carefully before he starts in on his daily routine. So does his good wife, Anna. Together they read the recommendation of the Health Board that you should sleep with open windows, and that at least once a week you should walk to your work, otherwise you would get stale and need pills as part of your regular diet.

Fritz and Anna resolved to follow the advice of the Health Board, as thousands of others have done. The result I quote in Fritz's own words.

"It vos all a foolishness! I vent oud und I walked twice around der reservoir in der Central Park, und perhaps because my shoes was too big I come home und I have a big blister on my left big toe, und I break dat blister mid a pin, und den I cut der ganze vix away mid der scissors. Und den my toe swell up und I cannot walk anymore, und I get me what dey call 'blut poisoning of der foot.'"

"Und Anna, she too got a cold und bronchitis from der open window, und so we have der doktor in der house for nearly a week, und I lose three days' business. Und so I say dat der Health Board is all right und means well, but for a hard-working musician und his goot wife, dese new-fangled health regulations is what I said, a foolishness."

Is he right? asks

Your

MEPHISTO.

#### Modern Works Make Up Dr. Muck's Brooklyn Program

In a program that held some interest, but yet failed to sound the depths of the possibilities of a famed ensemble, the Boston Symphony Orchestra was heard on Dec. 1 at the Academy of Music, Brooklyn. Sibelius's Symphony No. 1 fared well under Dr. Muck's baton. The "Air des Adieux" from Tchaikovsky's "Joan of Arc" was hardly a triumph for the soloist, Susan Millar, mezzo-soprano, whose efforts were not gratefully received, although she disclosed a good voice. Her other numbers with orchestra were Strauss's "Die Nacht," "Morgen" and "Heimliche Aufforderung." After Miss Millar's first number, the orchestra played "Wallenstein's Camp," by Smetana. Debussy's "Prélude à l'Après-Midi d'un Faune" and Chabrier's "España." G. C. T.

# MURATORE

## "Carmen" Criticisms

"In distinction and refinement of phrasing, in the delineation of every shade of feeling and emotion, in the difficult task of coloring tone to reflect these human passions, Muratore is unsurpassed, not to say unequalled. His Flower Romance was, of course, encored. Another proof of his incomparable artistic intelligence and good taste is the fact that he always varies gesture and stage business when he is forced to repeat a scene or an aria."—*Chicago Evening American*, Nov. 29.

"As at the first representation of the opera, the dominating figure was that of Mr. Muratore. It would be difficult to overpraise the beauty of his singing or the sympathetic qualities of his histrionism. The 'Flower Song' of the second act, for instance, was rapturously sung, with the stirring exaltation of feeling that rarely has been heard from other interpreters of the rôle. In possession of such a vocalist Mr. Campanini may well feel proud."—*Chicago Herald*, Nov. 29.

"There was a bigness of conception of the meaning of the scene expressed thru a mastery of the dramatic action that was absolutely dominating. Yet with all the emotional intensity with which he played his part never for a moment did he forget that he was a singer and his control of his voice was marvelous."—*Chicago Evening Post*, Nov. 29.

### Muratore and Cavalieri

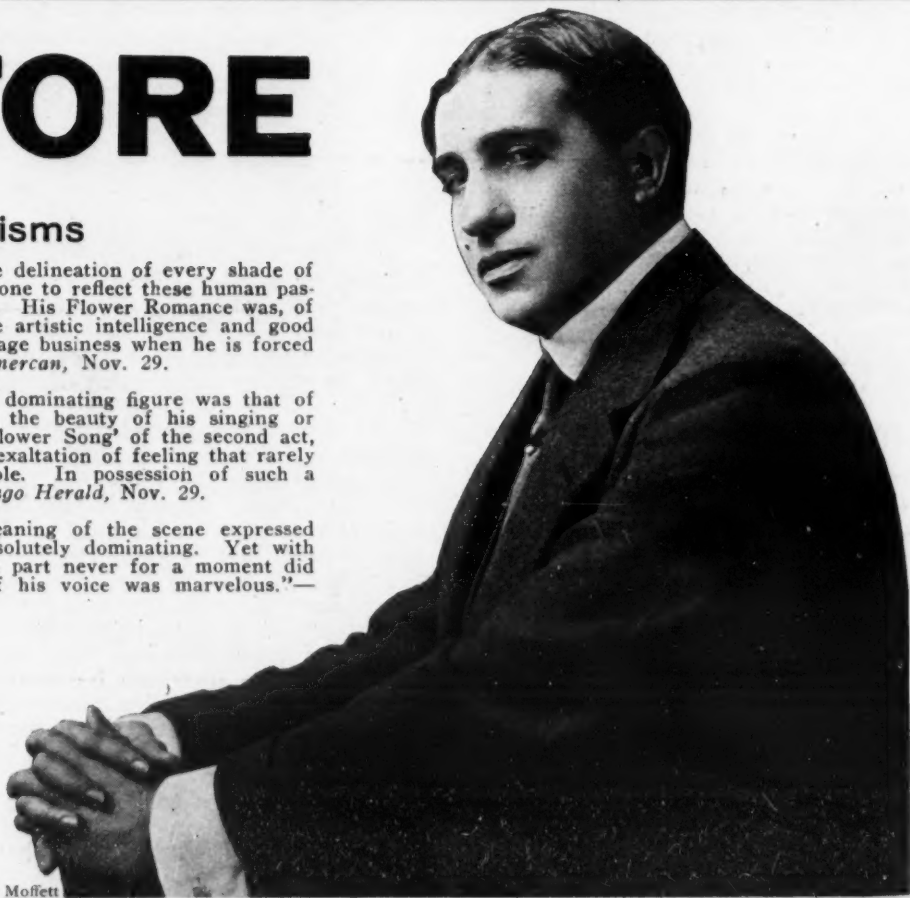
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## NEW SCHOOL LEAVING DEBUSSY AND RAVEL BEHIND

Famous French Modernists Surpassed in Audacity, Says Arnolde Stephenson, by a New Company of Young Composers in Paris—Musical Creativity in Wartime—Soprano a Propagandist for American Songs in France and French Songs in America—Spirit of the France of To-day

TO be French in spirit these great days one need not be French born. A brief residence suffices to bestow upon the ordinarily most intransigent foreigner that high enthusiasm, that tranquil but indomitable confidence, that sublime sense of a new life and that dauntless and indefatigable energy to meet its exactions, which are the most distinctive traits of the contemporary Frenchman. It is as though the stranger had perforce to share the regeneration of the native. The American returning from France at this time is a different being from the one who has stayed at home—we had almost said a better one.

Arnolde Stephenson, the soprano, who made her New York debut singing French songs at Aeolian Hall last week, is such an American. But having passed many years of her life in France and having been in Paris through all these woeful times, her feelings and her point of view are as fervently Gallicized as though she had been born and reared on the Avenue Henri Martin or the Boulevard Haussmann. She communicates that feeling of upliftment and inspiration which appears to have become the heritage of one and every Frenchman to-day. From the company and discourse of such a person anyone not hostile or hopelessly neutral derives gratification beyond words.

Miss Stephenson has labored much for France. She has given concerts and taken part in entertainments of divers sorts and for various "aides" and "secours." She is a "marraine" with a dutiful "filleul" at the front, who writes her from the trenches whenever he gets the chance. On the day preceding her recital, she was busily occupied in knitting a sort of armless sweater of "horizon-blue" wool for this same "god-son" and finding considerable satisfaction in the task. What with her singing and charitable works, she had plenty to keep her busy while she was in Paris. Her mother and sister entreated her to return to America when the war began, but to no avail. She did allow herself to be prevailed upon sufficiently to go to Italy, but found anxiety at a distance more harrowing than the apprehension of perils at close range. So she went back to Paris, to her apartment near the Etoile.

And in Paris Miss Stephenson stayed. What she had occasion to see and hear, until she sailed on the Touraine back to America, would make some of the reports that have traveled as far as this country pale in comparison. But the underlying fact of all she relates is the heroic calm of the Parisians and a fortitude in the face of which she had much ado to govern her own intensely stirred emotions. She passed through the ordeal of one of the Zeppelin raids when, failing to obtain artificial courage even through a good-sized swallow of brandy, she found the remedy from her badly disheveled nerves in the utter cheerfulness and almost light-hearted curiosity of a crowd that had gathered in the blackness of the unlighted Place de l'Etoile toward midnight, after she had fled from her room when the falling bombs burst and fire engines sounded the danger signal.

### Enthusiasm for Modern French Music

But it will not be possible here to dilate upon Miss Stephenson's war-time experiences and observations. From Europe she brings a strong enthusiasm for modern French song composition and her temperament, equipment and training have fitted her pre-eminently for the task of revealing its most characteristic elements. That must not be construed



as intimating that she is not at her ease in songs of other schools—which she is said most decisively to be; but, things being as they are, she may well be regarded as pre-eminently a leader in the exposition of French musical thought, in the elucidation of its most distinctive messages. While in Paris she contrived whenever possible to bring forward the songs of Americans and has already sung many of the productions of Blair Fairchild and Campbell-Tipton. Since her return she has been familiarizing herself with the work of John Carpenter, who as a modernist of the truest dye, pleases her considerably even on a basis of short acquaintance.

"I love the modern type of song especially," she declares, "and, without in any manner neglecting the classics, have bent some of my best efforts to the study of the latest products. It has meant arduous work. Mastery in this sphere signifies a period of unremitting application and study. Until one has grown accustomed to the strange character of rhythm and intervals the difficulties seem insuperable. I am told that I overcame them in an unusually short time. To me it seemed quite the reverse. But once my perseverance had borne fruit, I loved the songs of Debussy, of Ravel and the rest with all my heart."

### The Gifted Darius Milhaud

"Some of the songs which I am introducing to America are no doubt of unusual complexity, and the piano parts are enormously intricate. I refer in particular to those of Darius Milhaud, who, though he is but twenty-three, has shown amazing gifts and has had the honor of publication by Durand. Then, too, there are remarkable things by Louis Aubert, by Koechlin, by Ravel. In France there has grown up a whole company of young composers whose works are scarcely known here, but who will be found to deserve marked consideration once they are introduced. For such it is one of my foremost ambitions to labor. Musically, their manner is that of Debussy and Ravel—only more so. In audacity and modernity they are leaving these composers behind. Contrary to a widespread belief, there is quite a little musical creation going on in France just now—some of it in the very trenches. One song was written for me as near the firing line as Nancy—which is frequently bombarded. It is a remarkable fact



Recent Paris Snapshots of the American Soprano, Arnolde Stephenson. To the Left, in Her Home. Above, Buying Flowers for the Hospitals on the Place de l'Etoile. Below, in the Bois de Boulogne

that while some thus revert to creative effort by a sort of reaction there are others in the war who, when they return to Paris, receive a shock when they notice the calmness and see the interest many persons take in artistic activity. They appear almost to resent it.

"Not a few of the artists and composers at the front have unfortunate experiences in which their want of practical sense plays them embarrassing tricks. On one occasion Ravel, who was doing some manner of guard duty, was ordered by an officer to light a fire. After ineffectual attempts he declared he could not. 'Can not,' exclaimed the officer furiously, 'why, what are you?' 'A musician,' humbly answered Ravel, upon which the officer swore some forcible

oaths and vented some remarkably uncomplimentary opinions about musicians and their uses. And he completed the poor composer's discomfiture by calling to his aid a man who had been a laborer and was adept in the performance of useful duties."

As a sort of indispensable house companion, an ugly little black doll, with woolly hair and a fallacious costume, accompanies Miss Stephenson. It is never far from her and when she practises she holds it in her arms. The doll has assumed the office of a mascot in her household. She brought it from Paris, where refugees make them and sell them as an infallible guarantee against the blues. Miss Stephenson tacitly vouches for its efficacy.

H. F. P.

### DR. CARL GIVES RECITAL OF "PARSIFAL" MUSIC

An Uncommonly Eloquent Exposition of Wagner's Drama Celebrates Dr. Duffield's Anniversary

To produce with the means at his disposal such full and glowing tonal effects as were heard at his "Parsifal" recital, Dr. William C. Carl, the noted New York organist, must have contrived to borrow a bit of *Klingsor's* own magic. It was an "anniversary recital" given to commemorate the twenty-fifth year of the pastorate of the Rev. Dr. Howard Duffield at the Old First Presbyterian Church, which Dr. Carl has also served for a long period. Dr. Duffield contributed in no small way toward heightening the effect of the recital by presenting comments upon Wagner's sacred drama.

With such splendid aides as Margaret Harrison, soprano; Andrea Sarto, baritone; Alix T. Maruchess, violinist; Charles A. Baker, pianist, and William I. Nevins, who played the chimes, Dr. Carl offered the following excerpts: The Prelude, Entry to the Hall of the Grail, *Amfortas's* Lament, the Voice from on High, Chorus of the Flower Maidens, *Kundry's* Narrative, the Good Friday Spell and March of the Grail Knights. The instrumental numbers retained not a little of their gorgeous orchestral hues

as Dr. Carl and Mr. Baker played them. The dynamics were finely graded and the interpretations, in general, were thoroughly enjoyable.

Mr. Sarto gave a poignant reading of the "Lament" and Miss Harrison sang *Kundry's* Narrative with authority and vocal opulence. All the collaborators, in fact, proved excellent. The church was thronged.

B. R.

### Kreisler Fills Scranton Theater

SCRANTON, PA., Dec. 1.—Fritz Kreisler played to an immense audience Tuesday night at the Strand Theater. The violinist could not prolong his program enough to satisfy his hearers. The recital was the second of a series given by Chauncey Hand.

W. R. H.

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## ECHOES OF MUSIC ABROAD

Leoncavallo's Latest Work Precipitates a Riot at Its Première in Rome—Prisoners of War in Germany Industrious Music Students—English Composer Raps Conductors Here on the Knuckles for Ignoring American Composers—London Bank Clerk Now One of Thomas Beecham's Opera Conductors—Metropolitan Baritone of Conried Days a Paris "Figaro"—English Writer Reopens Discussion as to Whether Music Possesses an Inherent Power for Evil—Young Australian Pianist and Composer Among Recent War Victims

WITH the audience in a riotous uproar before the second act was ended, Ruggiero Leoncavallo's latest work experienced a decidedly tempestuous launching at the Teatro Morgana in Rome the other evening. As may be inferred from its title, "Lend Me Your Wife," the novelty is not the embodiment of any very serious inspiration—it must be pigeon-holed with the composer's "Queen of the Roses" rather than with "I Pagliacci," and even then the "Queen of the Roses" is evidently a masterpiece by comparison. In other words, "Lend Me Your Wife" is the lightest kind of light opera, and as a product of the Italian school will hardly be effectual in bolstering up patriotic claims that home-grown operetta is quite the equal, if not the superior of the imported Austrian brand. But it appears that it was the fact that Leoncavallo leaned so heavily upon the conventional Viennese prescription of recent years, rather than the commonplace quality of his music, that precipitated the row at the première.

For a long time now the theater goes of the Eternal City, as the New York World's correspondent points out, have been divided into two parties—and as the scene of this story is laid in Italy they must of necessity be hostile parties. The one party champions the right of the Viennese operettas to a hearing in Italy, war or no war, while the other party maintains that they should be excluded, or, at any rate, discouraged, in favor of the national output. At the première of "Lend Me Your Wife" the pro-Viennese party was out in force, and the composer, doubtless deeming discretion the better part of valor, decided to stay away.

Had the new work proved the equal of the "Queen of the Roses," it is possible that the enemy party, won over by worthy artistic results, would not have molested the performance, but unhappily it reminded them in parts of the second act of the Viennese favorites. This was too much for these pro-Viennese champions and bedlam broke loose with true Italian realism.

The two parties came to blows before the curtain fell on the second act, and it was only after the gendarmes had been called in and had removed the more aggressive belligerents that peace was restored.

The theme is founded on a French farce in which a young student, who pretends to be married to get more money out of an aunt, borrows another man's wife when the aunt comes to town, so as to keep up the deception and continue drawing the double allowance. This is the starting point for the comic situations. But the interest and music both flag to boredom in the third act. Musically the first act is said to be the best, the second fairly good, and the third carelessly put together.

IN the camp of interned Britons at Ruhleben, Germany, a department of

music has been organized which is presided over by Edgar L. Bainton. He now has among his fellow prisoners sixty students in his various classes for vocal and instrumental works and harmony.

It is at Ruhleben that George Ferguson, the Scotch baritone, than whom no

have been, for the most part, blithely unconscious heretofore.

"They play little of their own music," observes the English composer of "The Children of Don," the "they" referring, of course, to Americans. "They play little of their own music, preferring, like



ERNA DENNER IN HER MUSIC ROOM IN BERLIN.

The Berlin Royal Opera, which unwittingly prepared Geraldine Farrar, Emmy Destinn, Frieda Hempel and Margarete Ober for the Metropolitan, is not so rich in talent of outstanding possibilities just now as at other times in its comparatively recent history, but among its newer singers Erna Denner is one of those who have won popularity with the Berlin public. She is a lyric soprano.

teacher in Europe has ever had a more devoted following of American students, is interned. He was a resident of Berlin of many years' standing.

JOSEPH HOLBROOKE shies a brick at this country for its neglect of its composers in his memoirs of his visit here over a year ago, now running in *Musical Opinion*. It is not the only brick he shies at us—for the matter of that, he seems to have a thoroughly equipped brick kiln working overtime to supply him with the instruments of his utter disgust with us for so many shortcomings of which we

English conductors, music by Germans, Italians and Russians. They do not even say (like our conductors!) that their public does not like native music, they simply ignore it! I did not hear one American work during my sojourn in the country, though I bought a good deal of it, and I know that we are doing better work here. But, then, an American staying here could say the same of our work. Oh! the wretchedly slow but kindly Anglo-Saxon!"

As for his own experiences here in his rôle of composer, Mr. Holbrooke notes that the only assistance and recognition he received here came from *Germans* (the italics are his!), Russians and Poles! The first conductors who brought forward his music were Pasternack and Frederick Stock, "who played my difficult 'Viking' poem finely." But then even in Britain "it is played once every five years!"

Incidentally, this composer, who came

to this country to turn over to Anna Pavlova an opera-ballet he had composed especially for her and her associates of the then embryonic Boston-National Opera Company, only to go back home without the satisfaction of knowing it was going to be produced, is never going to be able to forget that "no American ever gave me so much as would pay the doctor's bill for being half-killed in his country." His enforced sojourn in a Chicago hospital as the result of being rather badly mugged up by an automobile was one of a series of misfortunes that conspired to mar his first visit here.

CONCERNING an Italian baritone known to Boston and Philadelphia opera audiences of a few seasons ago comes the news that he has been serving in the army since his country first entered the fray. Carlo Galeffi was invited to sing *Figaro* in a special benefit performance of "The Barber of Seville" in Paris not long since, but the military authorities did not consider the time opportune, as the *Corriere dei Teatri* has it, to grant him permission to leave Italy.

Riccardo Stracciari, remembered here for two seasons spent at the Metropolitan during the Conried régime, went to Paris to be the *Figaro* instead of Galeffi. Vanni Marcoux was in the cast, and the *Rosina* was Graziella Pareto, referred to in true Italian superlatives in the periodical quoted as "la paradisiaca e squisissima artista" ("the paradisaical and most exquisite artist"), who has had an "infinity" of offers of the best contracts for this season.

Giuseppe Taccani, the lyric tenor whom Oscar Hammerstein brought to the Manhattan one season to sing in the Tetrazzini operas, recently left Italy to join the Bracale company in Havana.

ONE of Sir Thomas Beecham's conductors for the opera season at the Aldwych Theater, London, used to be a clerk in a bank. His name is Vincent Thomas and the knighted impresario entrusted him with the task of conducting the recent performances of Mozart's "Abduction from the Seraglio." He wrote an opera while he was working in the London County and Westminster Bank.

AMONG the recent victims of the European conflict was an Australian pianist and composer named F. S. Kelly, whose recitals in London had attracted much favorable comment in the two seasons before the dogs of war were turned loose. He was that *rara avis*, a pianist who had distinguished himself as an athlete at college—for, in general, budding pianists feel too keenly the necessity of shielding their hands to indulge in very aggressive athletics.

This young Australian was as well known as a 'Varsity oarsman' as he was as a musician. It was after he had graduated from one of the English colleges that he went to Germany to devote himself to music. In the early stages of the war he was made a captain and he was sent to Gallipoli, where he was wounded, but where he received his D. S. O.

The death of Lieut. George Kaye Butterworth also is lamented as that of the composer of two charming cycles of songs from Housman's "A Shropshire Lad" and a fine Rhapsody for orchestra that was played at the last Leeds Festival before the war.

ONCE more the question as to whether there can be any inherent evil in music is brought up by an article tragically labelled "Music of Destruction" by a writer named Bart Kennedy in *Pearson's Magazine*. His thesis is that Wagner's music is evil. He charges that it is diabolic; that it exercises a dark and unholy spell; that it has within it the seeds of violence and murder; that it

[Continued on page 12]

## GRACE NORTHROP

TRIUMPHS AGAIN in

Elijah with ARION CLUB, Providence, R. I., JULES JORDAN, Conductor, Nov. 28, 1916. The Holy City, St. John's Church, Elizabeth, N. J., BAUMAN LOWE, Conductor, Nov. 17, 1916.

Miss Northrop's singing last night increased her already fine reputation here. Her performance of the aria "Hear Ye, Israel," was one of the finest things of the evening. Vocally beautiful, it was likewise a most artistic conception and was given with great depth of feeling.

—Providence Journal, Nov. 29, 1916.

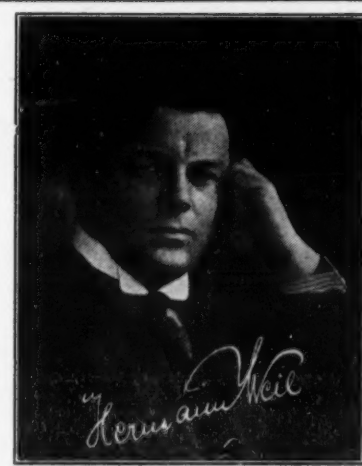
She sang with a beautifully clear and rich tone. Her enunciation is excellent and her singing most artistic.

—Elizabeth Daily Journal, Nov. 18, 1916.

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

expresses the instinct to kill; that it is pernicious to the health and happiness of human beings, and so forth.

As it was a concert and not a stage performance which directly inspired the article, it must be taken into consideration that it was the music pure and simple—or the exact opposite, Mr. Kennedy would doubtless say—without the appeal of the stage accessories, that affected him so strongly.

When the editor of the magazine submitted the article to several more or less prominent people in London and asked for their views on the subject, it was found that Joseph Holbrooke, Dr. Ethel Smyth, the composer of three operas that have been produced, and Sir Alfred Turner were in accord with Mr. Kennedy's point of view, while Ada Crossley, the well-known contralto, E. F. Benson and George Robey dissented.

Leaving aside the specific question of whether Wagner's music is in itself immoral or not, London *Musical News* follows up the discussion, whether music can ever be evil in itself and as such exercise a pernicious influence upon others. "Of course there is music that is bad art and is therefore to be condemned, but that is quite another thing. There is music that is blatant and bombastic, but that, too, violates artistic canons. It does not, however, induce blatancy or bombast in those who listen to it. The accusation here is that some music is so evil that it infects its hearers with evil. It seems difficult to prove such a charge. Would every man totally unacquainted with 'Tannhäuser,' for example, find on listening to the Venusberg music that he was moved to voluptuous indulgence?"

The point is maintained that while some natures are particularly susceptible to any influence such as music which stirs their emotions, whether they yield to the suggestion depends entirely upon their individual character, "but let it be remembered that it is not the music but the character which is to be saddled with the responsibility. Fine music—and Mr. Kennedy admits Wagner's to be such—

has in itself neither evil nor suggestion of evil. That lies dormant in the listener."

Then Mr. Kennedy is reminded à propos of his whole-hearted support of Beethoven, who, he says, "has written nothing that does not uplift the listener," that Tolstoi reads the most insidiously evil influence into the Kreutzer Sonata—a fact which is regarded as strengthening the contention that the influence of music itself varies according to the individual and that its inherent power for evil is, apart from that, a myth.

**EPIGRAMMATICALLY** confessing that to him a musical play sounds delightful until just after he has been to one, a writer in *The New Statesman* offers this recipe for the up-to-date concoction that passes muster on the light opera stage of Anglo-Saxon countries:

"A musical play is what you get when a composer who cannot write music is introduced to a dramatist who cannot write a play, and collaborating with him and finding the result hopeless, buys jokes from the stage doorkeeper, bits of business from the carpenters and scene shifters, rummages in second-hand music shops for old songs to crib from, and when the mixture has been sufficiently rehearsed by a popular comedian without a memory and a charming young lady without a voice, advertises the result as 'a new musical play.'"

Then when it is produced "the critics are at their wits' end to know what to say about these protean monsters who retain the same body under a multitude of faces; and the editors are in an even worse plight, for they never know whether to send their music critic, their prize bulldog expert or their police court reporter, except in the case of those happy journals where one man combines in his own person these important offices."

J. L. H.

Felix von Weingartner is booked to conduct six concerts this season with the Berlin Philharmonic. The soloists for these events are Emmi Leisner, Hermann Jadlowker, Arthur Schnabel, Franz von Vecsey and the Feuermann brothers.

## CHARLES W. CLARK

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Sidney, Ohio, Nov. 21  
New York City, " 24  
Chicago, Ill., " 28  
Denver, Col., Dec. 6  
Laramie, Wyo., " 7

Mr. Clark is not only "America's Greatest Baritone," but he is one of the foremost workers in the movement to establish an American music. His all-American programs are attracting wide attention. By request he gave such programs in Fremont, Ohio; Sidney, Ohio; New York in November, and also in Laramie, Wyo.

Further information regarding Mr. Clark, of large interest to those engaging artists, will appear in ensuing numbers of *MUSICAL AMERICA*.

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## QUAINT FOLK SONGS ARTISTICALLY SUNG

An Outstanding Feature of Elizabeth Gutman's New York Recital

ELIZABETH GUTMAN, song recital, Comedy Theater, New York, Tuesday afternoon, Dec. 5. Accompanist, Harry M. Gilbert. The program:

"O del mio dolce Ardor," Gluck; "Wiegenlied," Mozart; "O Sleep, why dost thou leave me?" from "Semele," Handel; "Where the Bee Sucks," from "The Tempest," Arne; "Ihre Stimme," "Roselein, Roselein," "Schöne Fremde," and "Volksliedchen," Schumann; "Xustotshkaz moia," "Gie na gori," "Spil, zinka," "Tshumak do tshumako," "Awram, Awram," Russian Folk Songs; "Macht der Chossidl," "Seh, Nechamele," "Ach, nit gut," "A Keteness," "Schein bin ich," Yiddish Folk Songs; "Po Gribi" and "G die ti vivotshka," Moussorgsky; "Song of the Dew," Stravinsky; "Russian Cradle Song," Karganoff; "Serenade," Tchaikowsky.

Last year Elizabeth Gutman gave a recital of Russian and Yiddish folk-songs at Aeolian Hall and established sufficient evidence that there was a distinct place for her type of art in the concert field. On this occasion Miss Gutman added several German numbers to her program and again made it convincing that as a specialist in the song literature with which she is thoroughly familiar she can achieve distinction.

Limited in voice and in the little devices used by most concert singers to enhance their art, Miss Gutman, nevertheless, created a most favorable impression, particularly in the Yiddish songs, the spirit and content of which she understands perfectly. These she gave charmingly, bringing out effectively their



Photo by Aime Dupont

Elizabeth Gutman, Soprano

humor, wit, archness and serio-comic elements. Many of these quaint little Yiddish songs are gems, among them "Ach, nit gut," in which Gertrude F. Gerber played a violin obbligato; "Seh, Nechamele" and "Schein, bin ich." Miss Gutman also made the Russian songs effective and was generously acclaimed by a friendly audience.

Harry M. Gilbert played his usual sympathetic and capable accompaniments. H. B.

### GRACE ELLIOTT'S RECITAL

Several Americans Represented on Young Pianist's Program

Making her initial New York bow on Sunday afternoon, Dec. 3, at the Comedy Theater, Grace Elliott, a young pianist, offered a program ranging from Bach to Liszt and including American numbers by Rubin Goldmark, Homer N. Bartlett and Arthur Farwell. Beethoven was represented with an early sonata, Chopin with five preludes, Goldmark with two sketches—"Weeping Willow" and "Soughing Pines"—Farwell with "Dawn," Bartlett with a "Japanese Romance" and "Dragon-Flies," Liszt with a concert etude and polonaise.

There were several commendatory phases in Miss Elliott's playing—notably

a sense of values, freedom from affectations, a nice technique. Depth, intellectual quality, vitality, these were lacking. One could not call Miss Elliott a "finished" pianist; undoubtedly she will develop and her art will take on virility. At present she is happiest in such delicate little tone-pictures as the Rubin Goldmark sketches and the Bartlett pieces.

Miss Elliott played the Farwell piece well, we thought. There are rich harmonies here and it is rather well climaxed, albeit the first movement of Tchaikowsky's "Pathétique" where the low strings begin a downward diatonic scale progression, *pizzicato* and *ostinato*, peeps through the bars. Miss Elliott was warmly applauded by a good sized audience. B. R.

Successful Song Recital Given by George Reimherr

George Reimherr, the New York tenor, gave a recital on Thursday evening, Nov. 16, at "The Academy" in West Seventy-ninth Street, New York, assisted by Roswell F. Weitzel, violinist, and Emil Breitenfeld, pianist. He sang successfully old pieces by Handel, Purcell and Arne, and modern English and American songs by Sullivan, Ralph Cox, Burleigh, MacDowell, Gilbert, Foster, Kramer, J. P. Scott, Franklin Harris and Ross. A group in German included songs by Tchaikowsky, Haile, Sinding, Strauss and Kaun. He was well received. Mr. Weitzel won favor in compositions by Wagner-Wilhelmj, Saint-Saëns, Weitzel and Kreisler, and Mr. Breitenfeld supplied excellent accompaniments.

Armenian Benefit in Worcester, Mass.

WORCESTER, MASS., Nov. 29.—Several hundred dollars was added to the Armenian Relief Fund through a concert

given in Horticultural Hall, Nov. 23, by American and Armenian talent, under direction of the Ladies' Aid Society of the Church of the Martyrs and the Armenian Congregational Church of Worcester. Those assisting were: Lusinn Barakian, contralto; Helen der Margosian and Ruth Shaljan, sopranos; J. G. Grace, basso; Lillian Israel, Mesrob Garabedian and Anita Charron, violinists. The accompanists were Grace Davis and Florence I. Pike. T. C. L.

### LORTAT GIVES SECOND RECITAL IN NEW YORK

Pianist Strengthens the Excellent Impression That He Made at His Recent Début

ROBERT LORTAT, pianist, recital, Aeolian Hall, afternoon, Dec. 5. The program:

Variations, Interlude and Finale on a Theme of J. Ph. Rameau (First Time), Paul Dukas; "Allegro de Concert," Em. Guiraud; "Sérénade interrompue" and "Jardins sous la pluie," Debussy; Valse Caprice, No. 1, Fauré; "Les Fêtes" ("Souvenir de Puigcerda"), Déodat de Séverac; "Scarbo," Ravel; Two Etudes, Op. 10, Nos. 4 and 8, Bolero and Andante spianato et Polonaise, Chopin.

Considerably more at his ease than when he made his début, Mr. Lortat played better than a few weeks ago. His tone seemed improved and there was less hardness in it than before, probably the result of closer acquaintance with his American instrument. And he showed himself capable of a rather wider range of coloristic effect.

The music which he played called in the main for dexterity, great fleetness and general brilliancy of style rather than profundity or subjectivity of expression. And Mr. Lortat had all the brilliancy, the power, the glibness and facility required. He could not, it is true, make the deadly dull variations of Paul Dukas appear better than they are, but he gave flashing performances of Guiraud's dazzling and rather Chopinesque "Allegro de Concert"; of Debussy's "Jardins sous la Pluie" and of the Fauré and Séverac pieces. His memory played him false shortly after he began the Ravel piece and he left the stage without finishing it, and, to all appearances, very much distressed. The audience showed its good will by vigorous applause when he returned for the Chopin pieces. Except the études, these works are not of Chopin's best and besides, Mr. Lortat is not at his happiest in Chopin.

Nevertheless, his second recital confirmed the previously formulated verdict that Mr. Lortat is one of the finest pianists the season has brought. H. F. P.

Clarence Eddy Gives Organ Novelties in Recitals at Oakland, Cal.

Clarence Eddy, the distinguished organist, has been giving very successful recitals at the First Presbyterian Church at Oakland, Cal. As usual, his programs contain many novelties. On Nov. 2 he introduced René L. Becker's Fourth Sonata, Op. 44; Hugo Goodwin's "In the Garden" and Oscar E. Schminke's "March of the Toys," dedicated to him by the composer. Harold Pracht, baritone, soloist of Trinity Church, San Francisco, was his assisting artist at this recital. At his recital on Nov. 16 he played new English compositions by D'Eury and Percy E. Fletcher and of Americans Harvey B. Gaul's new "Mist" and two compositions by Arthur Davis, a St. Louis organist and composer, entitled "The Trailing Arbutus" and "Intermezzo-Les Sylphes." Eunice Gilman, soprano, assisted at this recital, singing works by Massé and Puccini.

## STRANSKY PERFORMS BEETHOVEN 'FOURTH'

Symphony's First New York Production Since Mahler—Carreño Plays Liszt Concerto

NEW YORK PHILHARMONIC ORCHESTRA, Josef Stransky, conductor. Concert, Carnegie Hall, evening, Dec. 7. Soloist, Teresa Carreño, pianist. The program:

Symphony No. 4, in B Flat, Beethoven; Symphonic Poem, "Die Ideale," Liszt; Piano Concerto in E Flat, Liszt; Prelude and "Liebestod" from "Tristan und Isolde," Wagner.

For those to whom Beethoven's symphonies really begin with the "Eroica," the Fourth is by far the weakest of the series. Its comparative unimportance has made it the least popular of the lot, the one to which conductors pay the least attention. In New York we have heard it once—at a Damrosch concert—since Gustav Mahler did it about seven years ago on a Beethoven program. Hence there was plenty of interest in its revival by Mr. Stransky last week. To vary the present overworked Beethoven repertoire the Fourth might well make more numerous appearances. The Philharmonic audience displayed great pleasure in the work.

The performance was marked by grace and euphony and Mr. Stransky's reading had deftness, distinction, ebullient spirit and poetic charm.

Mr. Stransky would have been better advised had he omitted Liszt's "Ideale" from his program, which was long enough without it. Besides, this is one of the most uninspired and probably the most tiresome orchestral work Liszt ever wrote, as a Philharmonic performance of it several years ago clearly demonstrated. If "Les Préludes," "Tasso" and the "Huns" must be varied with something else, why not try the "Héroïde Funèbre"? It goes without saying that "Die Ideale" enjoyed a wonderfully fine presentation. So did the "Tristan" excerpt.

Mme. Carreño, who received such an ovation as she deserved, played the E Flat Concerto with a power, brilliancy and variety of effect which lent something of a new life and interest to this superficial and sorely hackneyed composition. Indeed, the sweep, the mastery, the grandeur of Teresa Carreño's playing would serve to apotheosize a far lesser work. H. F. P.

Dwight E. Cook Directs Watertown (S. D.) Chorus in Second Concert

WATERTOWN, S. D., Nov. 26.—The second concert by the Watertown Choral Society, of which Dwight E. Cook is director, was given on Friday evening, Nov. 27, at the First M. E. Church, Watertown. The chorus, admirably directed by Professor Cook, sang numbers by Mendelssohn, Bach, Wagner, Prothero, Lane and Gounod. The singing showed marked improvement over that of the first concert in September. The soloists were Mrs. Lawrence Gilruth, Mrs. Lorenzo Morris, Miriam Fryberger and Dwight E. Cook. Deborah Slocum was at the piano.

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# CLAUDIA MUZIO

Leading Soprano—Metropolitan Opera Co.

## Muzio's Triumphant New York Début in "Tosca," Dec. 4, 1916

### Verdict of New York's Newspapers:

"She has a voice that is warm and sympathetic in quality, responsive to emotional impulse, ample in volume and much more powerful in appeal.

"To the tips of her fingers the young woman is an actress; plastic in pose and gesture, unconsciously conscious of what is essential to show forth the innermost of the character which she is impersonating. In her Floria Tosca she has added another portrait to the small gallery of truly representative dramatic characters which the Metropolitan institution has placed on exhibition during the generation in which it has been in existence."—*N. Y. Tribune*, Dec. 5.



"Claudia Muzio made good in the 'Vissi d'Arte' air, the climax of the opera as far as singing goes. She was the first Italian woman of importance that New York has heard in the one all-Italian melodrama of Puccini. The very stage held pictures of German Ternina's great creation of the Roman singer, pictures too of the American beauties, Fames and Farrar. But Muzio really was *Tosca*. Youth, that gem above rubies, shone like a Kohinoor in her modest crown. The drama, for sheer realism of actuality, had not been so visualized in years before, and the singing of the great song of *Tosca's* life for art's sake—ever so gently, so tenderly—warmed a social Monday house, the most critical audience in the world, to a demonstration of handclapping loud and long from all parts of a packed theatre."—*N. Y. Evening Sun*, Dec. 5.



"Nothing in the way of grand opera success has approached the triumph of Claudia Muzio as *Tosca* last evening since Bori startled New York with her first singing of *Manon*. But the Muzio is so far superior as an actress and as a personally superb physical individual in action, in song and in posture that it is no wonder that the great audience of last night went literally 'mad' about her.

"In the striking down of the fan, in the stabbing scene, in the final leap from the escarpment, no finer acting has ever been seen on the Metropolitan stage than that offered by Miss Muzio last night.

"She overtopped and outshone them all without an apparent effort, and in the majestic beauty of her person, no less than in the absolute mastery of her singing gifts, she dominated a cast that is without a peer upon the grand opera stage.

"The fact that the magnificently large and expectant audience expected no such surprise was made manifest by the uproarious applause which greeted Miss Muzio at every aria and scene. The very action of the play was interrupted and after the act curtains the recalls were so frequent and so demonstrative as to cause a notable delay in the action of the performance."—*N. Y. Morning Telegraph*, Dec. 5.



"Miss Muzio established the fact that her voice is of fresh and agreeable quality and that she governs it artistically. She was enthusiastically received by the audience, which seemed to accept her as a very interesting artist, which she undoubtedly is."—*N. Y. Times*, Dec. 5.



© Mishkin.

"Miss Muzio was genuinely the Roman singer. There have been Bohemian and Scandinavian and German and Australian and American Toscas within not so many lustrums, but this is the first Italian *Tosca* in many a moon. It was refreshing, for this singer was more than a *Tosca* only by virtue of nationality. Apparently she has a real dramatic bent. Her *Tosca* has abundant differentiation of mood in the first act, and its opportunities here for pathos and even turbulence were seized by the actress with convincing effect. But it was in the middle act that she rose to her larger opportunities."—*N. Y. Evening Journal*, Dec. 5.



"She has beautiful speaking eyes, mobile, expressive features, and generally knows how to suit her gestures to her words. Better than any *Tosca* ever seen here, she succeeded with face and hands in expressing her loathing of the villainous Scarpia."—*N. Y. Evening Post*, Dec. 5.

"Not in a decade has a new Italian soprano had such success at a first performance here as Miss Claudia Muzio had last night when she sang for the first time in America in 'Tosca' at the Metropolitan. She was the first Italian to sing the rôle in that house.

"Miss Muzio's *Tosca* was in many respects the most striking portrayal seen in New York in years. The singer is strikingly beautiful. Also she has the bearing that the part requires, and she is a remarkable actress. She put thrills into the rôle that were unknown here. Without doubt she will be a valuable asset to the Metropolitan this season when singers of Italian rôles are scarce. Her facial expression, the use of her hands, the intensity of her acting, all were admirable."—*N. Y. Herald*, Dec. 5.



"Miss Muzio, however, showed that her voice was a good one with a wide range of color and occasional real beauties. For her acting alone Miss Muzio is a valuable acquisition to the Metropolitan Opera Company. Her stage bearing is a marvel of grace and poise, to which the beauty of her face and figure adds appreciably. One can scarcely imagine a *Tosca* who more thoroughly looks the part."—*N. Y. Evening Mail*, Dec. 5.



"Without a doubt, Mme. Muzio is an artist of much promise, who brings with her great talent, beauty, a remarkable voice, and youth."—*N. Y. Staats-Zeitung*, Dec. 5 (translation).



"Signorina Muzio did not discover before the second act how sweeping a success she had achieved. Her singing of the 'Vissi d'Arte,' following a highly dramatic performance of the preceding scene with Scotti, evoked a veritable storm of hand-clapping, and a few minutes later, when she appeared alone before the curtain, she was welcomed with a roar of noise such as one seldom hears in the Metropolitan Opera House, especially on a Monday night.

"She is a woman of unusual talent, and there is every likelihood that she will prove to be a valuable addition to Giulio Gatti-Casazza's company."—*N. Y. American*, Dec. 5.



"Mme. Claudia Muzio is a distinct gain to the opera forces as an actress. She enacted the trying rôle with graphic force and held her audience spellbound in the famous second act.

"She is, moreover, that rarest of operatic stars, a slim and youthful *La Tosca*, decidedly prepossessing in appearance."—*N. Y. Evening Telegram*, Dec. 5.



"Miss Muzio is welcome to the company. Her voice and her art will add to the strength of the organization. She brought to our notice a fresh voice, a gracious presence, an expressive face, a lithe and graceful figure, and gifts of acting far beyond the ordinary."—*N. Y. Evening World*, Dec. 5.



# WITHERSPOON SEES COMING OF "AMERICAN VOICE"

Distinctive Native School May Be Created by Linking Art of Old "Bel Canto" Masters with Modern Scientific Knowledge, Says Eminent Basso—"Cannot Put an Italian Voice in an American Throat," He Affirms—Favors Laws to Check Ignorant Vocal Instructors "Who Wreck Health"—"Ten-Minute Lesson Teacher" Opposed—Existing Methods Are "Haphazard," Thinks the Distinguished Teacher-Singer.

LIKE the ancient Hindoo sages and the venerable masters of the vanished *bel canto* art, Herbert Witherspoon believes that life is just one wrong breath after another.

About one person in a million breathes correctly; scarcely any singer possesses the secret of natural respiration—this lack of accurate knowledge on the part of modern vocal teachers is the real reason of existing "system-less" instruction and the explanation of Mr. Witherspoon's endeavors to create new pedagogic ideals which shall combine the century-tested principles of Lamperti and Garcia with the findings of modern science in physiology, phonetics, psychology and related domains. As the culmination of a distinguished career, Mr. Witherspoon will establish a school embodying the ideals and experience of twenty-one years on the concert platform, ten years on the Metropolitan Opera stage and an unceasing, world-wide quest for musical knowledge. Incidentally, he hopes to see the State take legislative action to check ignorant vocal teachers.

"Individualism" and "Atmosphere," it might be said, will be the watchwords of the basso's new institution, the artistic foundation of which is already laid at his active studios, at 148 West Seventy-second Street, New York. For let it be clearly understood that he is not undertaking any "experiment"; a teacher that has produced several score of recognized artists is not inclined to any degree of radicalism in methods. Rather, as he put it himself, he leans to eclecticism, having learned from the philosophy of those same Eastern adepts that no one method compresses all the wisdom; a golden thread of truth runs through all the methods of the singing masters.

"To begin with," explained Mr. Witherspoon in his chastely beautiful workshop, "is it not absurd to believe that the difficult profession of music can be learned in two or three half-hour lessons a week? Yet, I regret to say, this impression seems prevalent. Picture a medical or a law student attending two or three brief study periods a week; how long would it take him to learn his profession? And when I think of the ten-minute-lesson teacher—why it's absurd! But, of course, there are two classes of instructors, the teacher that makes money and the teacher that makes singers. I cannot speak in strong enough terms of the singing teacher that encourages the belief that the art can be learned in quarter-of-an-hour lessons a few times a week.

"The short lesson has its use, but only

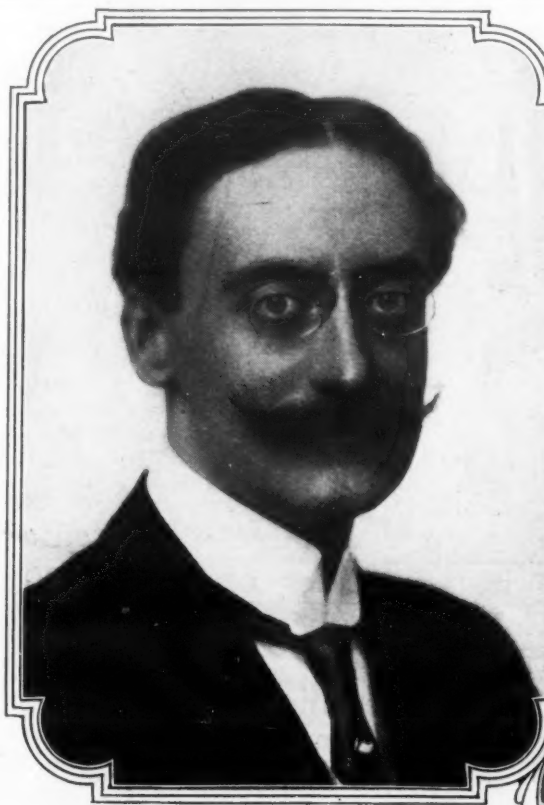


Photo by Moffett

Herbert Witherspoon, the Eminent Basso and Vocal Specialist, and His Wife, Florence Hinkle, the Distinguished Soprano.

when the teacher comes in very frequent contact with the student. Personally, I believe in daily supervision, even the practice should be done under constant guidance, and when my studio facilities are more complete I shall make provision for such an arrangement.

"There is absolutely no system to the present 'methods' of teaching. The old Italian masters followed totally different ideas. They possessed sound physiological knowledge, as far as the learning of their day went, and they achieved results. Where are the great singers of the present day? Name Caruso and a few others and then you will have to stop. The *bel canto* teachers had their pupils under constant observation; worthy disciples of the masters' methods would supervise the daily practice of the student; thus artistic ideals and technical information became a very part of the pupil's life; he was never suffered to study during his formative period. In short, a *system* was followed."

"What progress has been made in science, Mr. Witherspoon, since those days that can be applied to the teaching of singing?"

"To-day," he replied, "science offers an opportunity for analysis of all the elements allied to singing; exact knowledge exists, but there is not disposition to take advantages of this scientific research."

## Teacher Must Know Anatomy

It would not be fair to Mr. Witherspoon to attempt to review his technical ideas in so brief an article; suffice to say that he advocates a combination of diaphragmic and intercostal breathing, which is Nature's own method; that he does not believe in the "tone-placing" theory, nor in the "abdominal breath" (which does not come from the abdomen, after all), nor does he believe in making a dissecting-room of the studio. "The singing teacher," he insisted, however, "must have a thorough, specialized anatomical training, must understand the physiological functions and be competent to impart this knowledge to others. It is understood that the teacher must be a person of wide culture and musicianship. The pupil should not be bewildered

by any such technical array, unless he desires to qualify himself for the teaching profession. I generally give this instruction in the form of special lectures."

## Incompetency Menaces Health

"Is it not strange," he asked, "that we tolerate incompetent, ignorant vocal instructors? An ignorant piano or violin teacher can do but little damage; an incompetent teacher presuming to direct the use of the delicate vocal organ can wreck the health and life of those under his care. I wish you could hear some of the stories that I hear in this studio. Young women and men come



© Aine Dupont

to me with injured throats, goiters, muscle-bound—the direct result of faulty teaching. If I live long enough I hope to see our Legislature take some action to correct this evil. Let every singing teacher undergo a strict examination to prove his anatomical knowledge.

"One girl that came here recently, quite discouraged, had been studying for three months. Yet she was singing *Elsa!* This is only a single illustration of present-day methods. It is possible to standardize teaching to a certain extent. Certain physiological limitations and possibilities are now definitely understood, there is no excuse for ignorance on these subjects."

"For instance, science has learned certain basic facts about breathing; all human beings are more or less alike physically, so it is not difficult to apply these facts in teaching. I suppose it is a truism to say that breathing is all important in singing, but I don't see how we can avoid this in discussing voice culture, which is first, last and always—breathing."

## Mabel Garrison's Success

We turned to contemporaneous singers and their art and this brought up the success of Mabel Garrison at the Metropolitan a few weeks ago when she was suddenly called upon to take Frieda Hempel's rôle as *Queen of the Night* in the "Magic Flute."

Daily Supervision of Pupil's Practice Declared Essential—Witherspoon's Ideals Carried Out in His New York Studios—Hopes to Establish a Great Voice Teaching Institution—Standardization of Instruction Possible, He Asserts—Not a Believer in Tone-Placing—Wherein Absence of a System Is Responsible for Dearth of Great Singers

"Miss Garrison came to me about two years ago, or perhaps a little later," said Mr. Witherspoon, "considerably worried about the condition of her voice. She was perfectly willing to begin elementary work on tone-formation and so began study. Miss Garrison is a remarkably intelligent young woman and made consistent progress. Later on we took up the rôle of *Page* in the "Masque Ball" and then the *Queen of the Night*. On the day of her appearance in the latter rôle Miss Garrison took her usual lesson. She has a great career before her."

## His Wide Culture

Mr. Witherspoon is a man of such broad attainments artistically and intellectually that any one of the topics touched upon during the interview might be profitably expanded into an original discourse. He does not believe that opera is indigenous to the musical soil of this country; nor can it be transplanted here; he regrets the decline of oratorio as an art-form in this country; another type of expression, the miscellaneous concert, will replace the recitals of the present day. Nor does he agree with Mme. Guilbert that Americans as a nation have disagreeable speaking voices. He found that the Europeans, speaking generally, use their speaking voices no better than the Americans.

But to return to Mr. Witherspoon's school. Within a few weeks, languages and similar essentials of the singer will be taught at his present studios. At the earliest possible day he and Mrs. Witherspoon (Florence Hinkle, one of the most charming sopranos in the world) will remove into a larger building, equipped with a number of practice-rooms, lecture-hall and other innovations. Just now, it should be explained, the basso and his bride of six months are enjoying a rest period, if teaching is a restful occupation. In February both will resume concert work.

We were imbibing this interesting information and reverted to methods again when Dr. Arthur Mees, conductor of the Worcester Festivals, arrived to deliver a lecture before Mr. Witherspoon's class.

"Herbert," advised Dr. Mees, "find a way to inject musical knowledge like a hypodermic; then you'll find yourself rich."

ALFRED HUMAN.

## Introduces New National Anthem

Carl Hahn, conductor of the New York Arion, Brooklyn Arion and Mozart Society, introduced a new national anthem by Frank van der Stucken, entitled "Our Glorious Land," at his concert of the Mozart Society on Dec. 12. The mixed chorus of the Brooklyn Arion Society will present this composition for the first time in Brooklyn at its concert on Dec. 17.

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Emil Heermann, Concertmeister of the Cincinnati Symphony Orchestra, writes: "I have used the Manuflex now for some time and find it exceedingly useful for the musician who has not much time to devote to daily practice, as a few minutes on the Manuflex will save a good many on the instrument. I have had my pupils try it and it has helped them a great deal towards flexibility of the hand."

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# MADAME JULIA CLAUSSEN



### "Aida"—Chicago, Nov. 13th

"Mme. Claussen sang magnificently and came in for her full share of the honors, but this was no surprise, since she is an artiste whom we have known long and can always count on."—Karleton Hackett in *Evening Post*.

"It was Julia Claussen, the picturesque and vivid contralto, who won the hearts of the audience without reserve."—*Daily News*.

"A heroic figure in the performance was the Amneris of Mme. Claussen. One always comes away from hearing this great artist with a feeling of absolute satisfaction, but last night she seemed to find in the wonderful phrases of Amneris a perfect medium for her art."—Mrs. Fletcher Dobyns in *Chicago Examiner*.

"Julia Claussen, ever reliable, always with a superb voice, was the Amneris. It is a grateful role, and she made the most of it."—Edward C. Moore in *Chicago Daily Journal*.

"As Amneris, Mme. Claussen added to her laurels. She sang with beauty of tone and with the authority of one who knew what she was about."—Felix Borowski in *Chicago Herald*.

"Of the others in last night's cast, the most important and interesting was Mme. Claussen, the Amneris, who sang and acted with her customary intelligence and skill."—Frederick Donaghey in *Chicago Daily Tribune*.

"Julia Claussen added the charm of her vocalism to the effect of 'Aida' by undertaking the role of Amneris. She is by far the greatest artist of the cast."—Stanley K. Fay in *The Daily News*.

### "Aida"—San Francisco

"Julia Claussen was a noble figure as Amneris. She is not only a vocal artist of the first rank; she is also a superlatively endowed actress. With the haughtiness of the princess she united the intensity of a nature deeply touched by passion."—Redfern Mason in *The San Francisco Examiner*.

"As for Madame Claussen, her voice filled the spacious auditorium with a volume of unforced purity."—Walter Anthony in *San Francisco Chronicle*.

### "Le Prophete"—Chicago, Nov. 16th

"It was unquestionably the best

performance in her Chicago activity. She was warm, human, eager, credible, and she sang the lush melodies of *Fides* with lovely effect. Not only was it the best that Mme. Claussen has given in her membership of the Chicago Opera, but the best in kind that has been given by any singer in the six years of the enterprise."—Frederick Donaghey in *Chicago Daily Tribune*.

"To Julia Claussen went the honors of yesterday's opera performance for the bill was a revival of Meyerbeer's Pageant 'The Prophet.' This stands almost unique among the standard operas of today in offering its principal feminine role to a low voice, and its dramatic demands are so great that only an exceptional contralto or mezzo can satisfy its requirements. This exception resides in the person of Mme. Claussen. The contralto took the bulk of the public attention from the first, and relinquished it only occasionally."—Stanley K. Faye in *Chicago Daily News*.

"The prediction was entertained in these columns a number of times in former seasons, that she would be one of the most noteworthy figures of the organization. She confirmed the prediction before with her Brunhilde and Kundry, and has made the assurance doubly sure this season by her Italian and French performances. She is a glorious singer and a great artist."—Edward C. Moore in *Chicago Journal*.

"The grand style is hers, and it is precisely that style which 'Le Prophete' demands. 'Ah mon fils'—the great aria of the second act—was admirably sung."—Felix Borowski in *Chicago Herald*.

"Mme. Claussen's singing of the great aria in the last act was a glorious example of art that the croakers are always mourning as extinct."—Karleton Hackett in *Chicago Evening Post*.

### Minneapolis Recital—Nov. 7th

"If there is a musical artist living to-day who might rightly be expected to fill the Minneapolis Auditorium, that artist is Julia Claussen, one of the most beautifully endowed singers Minneapolis has ever heard. Mme. Claus-

sen is so great a singer as to have created a place all her own. Dignity, sincerity, deepest feeling profoundly expressed, and a personality of stately graciousness and poise, are among the concomitants of a voice of remarkable and singular beauty."—*Minneapolis Morning Tribune*.

"Her marvelous voice was fresh and resonant with beauty as never before, while the artist to the full used the wealth of interpretative possibilities that were offered in a singularly strong and varied programme. . . . Mme. Claussen is no operatic prima donna playing at concert singing, but a song interpreter of a subtle intellectuality combined with seductive vocal power."—*Minneapolis Journal*.

"Mme. Claussen gave a programme of songs that in the manner of presentation, was unique in its perfection."—*Minneapolis News*.

### Chicago Recital—Nov. 5th

"Her voice has no rival this side of the angelic choir, while her own aesthetic appreciation can make a song of pulsating life."—Stanley K. Faye in *Chicago Daily News*.

"She lives in the heights where truly big artists survive, minus pose and affectation. Her voice has an Esperanto charm, which makes all music comprehensible and all language music."—Herman Devries in *Chicago Evening American*.

"What Kreisler is in violin music, Julia Claussen is in song, the same nobility of tone, depth of musicianship, and generally satisfying qualities of performance."—Edward C. Moore in *Chicago Daily Journal*.

"Mme. Claussen sang gloriously. Her voice is so rich and firm, has such a solid backing of brains as well as physical vigor, and such ample volume, that one can listen with no sense of effort, since she is so evidently capable of doing all that she has set out to do. Mme. Claussen is a great artist."—Karleton Hackett in *Chicago Evening Post*.

"Mme. Claussen's voice and method often have been discussed in these columns. Burning words of admiration have been thrown around them."—Felix Borowski in *Chicago Herald*.

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## CONCERT AND OPERA BOTH YIELD HONORS TO MYRNA SHARLOW



Myrna Sharlow, Soprano of the Chicago Opera Company. From a Snapshot Taken in Cedar Falls, Ia., in the Course of Her Recent Concert Tour

Myrna Sharlow, the young prima donna soprano, is again being heard this season with much success in the Chicago Opera Company. Prior to the opening of the opera, Miss Sharlow made an extensive and successful concert tour through the West in company with Robert Dolejsi, violinist, and Charles Lurvey, accompanist. The tour included five States, and Miss Sharlow and her company were greeted by large audiences in each place. The accompanying snapshot was taken at Cedar Falls, Ia., during a concert engagement. Both as a concert and operatic soprano, Miss Sharlow is well known from her Boston, Covent Garden and Paris Opéra experience and her extensive concert tours of this country.

## Prominent Artists Give Joint Program for German Charity

At the musicale given by the Ladies' Auxiliary of the German "Poliklinik" at the Waldorf-Astoria, New York, on Tuesday afternoon, Nov. 28, there appeared Margarete Ober, of the Metropolitan Opera Company, Arthur Hartmann, violinist, Josephine Hartman-Volmer, pianist, and George Sheffield, tenor. Mme. Ober scored in songs by Beethoven, Humperdinck and Wolf and an aria from the "Prophet," Mr. Sheffield in songs by Elgar, Kramer, Hutchinson and Harling and the "Onaway" air from Coleridge-Taylor's "Hiawatha," while Mme. Hartman-Volmer offered pieces by Liszt, Sinding and Moszkowski. Rudolf Christians, the director of the Irving Place Theater, recited poems by Schiller and an address was made by Dr. Emanuel Baruch. Irmgard von Rottenthal, *danseuse*, was seen in dances to music of Moszkowski, Schubert and Massenet. Arthur Arndt played the accompaniments for Mme. Ober, Maurice Eisner for Mr. Hartmann and Mr. Sheffield, and N. Valentine Peavey for Miss von Rottenthal.

## Milwaukee Musicians Attend Shattuck-Platz Recital in Racine

RACINE, WIS., Dec. 1.—A concert was given at Racine College Wednesday evening, Nov. 29, by Arthur Shattuck, pianist, and Arthur Platz, a young Chicago tenor. The B Minor Sonata of Liszt was included in the program, a feature which attracted a party of Milwaukee musicians, including Mr. and Mrs. Edmund Gram, Jacob Moerschel, Dr. and Mrs. Uno Nyman, Seneca Pierce, Mr. and Mrs. Albert Fink, Rose Philips, Pearl Van Vliet, Kathrine Clark. Mr. Shattuck's interpretation of the Liszt work was pronounced notable. An item of interest on the program were two songs by Jeanne Boyd, of Chicago, sung by Mr. Platz, with the composer at the piano.

J. E. M.

## Carrie Jacobs-Bond Gives Own Works at San Diego (Cal.) Musicales

SAN DIEGO, CAL., Nov. 23.—Mme. Carrie Jacobs-Bond presented several of her own compositions last night at a musicale given by Miss Sullivan of the Thearle Music Company. Francis Walker, baritone, a newcomer to Fairmount Colony; George Edwards, pianist; Helen Ruggles White, soprano; Sylvia Harding, violinist, and La Rue Hewes, tenor, also contributed to the program.

W. F. R.

## STURANI HAD CAREER AS VIOLINIST

### Chicago Opera Conductor Began Real Life Work in Spain— To Lead "Francesca"

GIUSEPPE STURANI, the brilliant conductor of the Chicago Opera Association, presents the exceedingly strange spectacle of a musician who is loath to discuss himself or his own affairs, although he will discuss the achievements of others with enthusiasm. In fact, the interviewer was obliged to call upon one of Mr. Sturani's colleagues for the greater part of the data which he obtained. However, Mr. Sturani's fellow-workers admire unreservedly the modest director and—curious as it may seem—envy him no jot of his success.

Before taking up his baton Giuseppe Sturani enjoyed a successful, if short, career as violinist. He is a graduate of the Conservatory of Bologna, where he was a pupil of Martucci. His real career, that as conductor, was begun in Spain, and shortly after he was engaged for the opera in Buenos Aires and Brazil, where he spent eight consecutive seasons. Mr. Sturani conducted the first Metropolitan Opera performance in Philadelphia, when the opera house was opened in that city. He was also a colleague of Toscanini at the Metropolitan Opera House in New York. Mr. Sturani was called to Chicago by Campanini, after the expiration of the former's Metropolitan contract. He joined the Chicago Opera Association three years ago.

### Conducted "Francesca" Première

Upon Italy's entrance into the war Mr. Sturani returned to his native country. He was selected by Riccardo Zandonai to direct the world première of the latter's "Francesca da Rimini," with Rosa Raisa in the title rôle. He conducted the opera successfully at Turin and later with equal success at the Cos-



Giuseppe Sturani, Conductor of the Chicago Opera Association

tanzi in Rome. Mr. Sturani shared the sensational successes registered recently in the Chicago Opera's production of "Rigoletto" with Galli-Curci and "Pagliacci" with Muratore. Before long he will conduct "Francesca" in Chicago.

Mr. Sturani has wielded the baton in the principal theaters of Italy and has won a brilliant name for himself in his native country and in America. He is a very broadly cultured man, a graduate of the University of Bologna and devoted to literature and the sister arts. He rules his forces firmly, but with great kindness; his wishes are executed willingly and are often anticipated by the artists, so well knit is the bond of friendship and understanding which exists between conductor and those who wait upon his baton. Above all, the artists and forces in general have faith in Giuseppe Sturani and perform with entire confidence when he is in his place. G. V.

## MURIEL SYMONDS IN DÉBUT

### Soprano Wins Hearers' Approval as Singer of "Lieder"

Muriel Symonds, English soprano, made her New York debut at the Comedy Theater on Nov. 26 in songs by Brahms, Grieg, Hugo Wolf, Scarlatti, Tenaglia, Robert Jones and Haydn. Miss Symonds is said to have sung with some success in Germany and proved on this occasion that she is a singer of considerable experience.

She appears to best advantage as an interpreter, for her voice is not one of marked natural beauty, although in the middle register it is of pleasing quality. In her first group of songs, several deviations from the correct pitch were noticeable, but in the Brahms numbers the singer seemed to find herself. "Der Jäger" she sang charmingly and was obliged to repeat it. In the Wolf songs Miss Symonds proved that she is an intelligent artist, with considerable skill as a *lieder* singer.

Grieg's "Lauf der Welt" sounded strange when sung in English as "The Way of the World," but Miss Symonds managed to make it effective, as she did the same composer's "With a Water Lily" and "Johannis Night," also sung in English. Miss Symonds won the favor of her audience and was obliged to give several encores. Richard Epstein played his customary exemplary accompaniments.

H. B.

### John Steel in New Jersey and Connecticut Concerts

John Steel, tenor of the Triangle Trio of Brooklyn, sang in a concert at St. Mathew's Church, Hoboken, N. J., Nov. 21. "Rose in the Bud," by Foster, and "The Grey Wolf," by Burleigh, were given with particular effectiveness. In New Haven, Nov. 21, Mr. Steel sang in

a concert given by the Mayflower Branch, Sunshine Society, at the Lawn Club. In addition to groups of songs by Burleigh, Godfrey Nutting, MacDermid and Guy D'Hardelot, Mr. Steel sang the "Che gelida manina" aria from "La Bohème."

### Three Havana Recitals for Ganz

Rudolph Ganz, the distinguished pianist, was announced to give three recitals in Havana, Dec. 2, 4 and 6. The engagement was arranged by his manager, Charles L. Wagner, and was under the local management of Pancho Acosta, the Cuban impresario.

## WHY NOT ENGAGE THIS ARTIST FOR YOUR CITY?

"VERA CURTIS sang a program of music of the highest type when she appeared in a song recital last evening. Exquisite sweetness, intense emotional repression, purity of tone and perfect vocal control were a few of the qualities constantly displayed in her interpretations of the various numbers."

"It was an enthusiastic audience, keenly sympathetic and appreciative of the exquisite art which Miss CURTIS portrayed in each number on the program. The artiste's voice has a warm quality and a wealth of coloring."

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## BRUCKNER QUINTET RECEIVES PREMIÈRE

Kneisels Introduce It in New York  
and Two of Its Movements  
Meet with Favor

KNEISEL QUARTET. Concert, Aeolian Hall, evening, Dec. 5. The program:

Bruckner, Quintet in F Major; Mozart, Quartet in B Flat Major; Tchaikowsky, Quartet in F Major, Op. 22.

THOUGH it has been waiting for a performance for almost three decades, the Bruckner Quintet (his only chamber composition, if we are not in error) did not receive a New York hearing until last week, when Franz Kneisel brought it forward. The Kneisels were assisted by Louis Bostelmann, who discharged his

duties as second violist with great credit.

Brucknerites will call this quintet a work of heaven-storming genius; they will compare it with Brahms and Beethoven. But what they claim and what an audience of intelligent music lovers, such as that which attended the Kneisel concert, decides are two different things. The first movement aroused little enthusiasm, the last movement the same, while the middle movements, a *Scherzo* of some cleverness and the broad *Adagio*, met with favor. The *Adagio* is really inspired music, showing Bruckner at his best. He is always at his best, in fact, in his slow movements.

As a whole the work suffers from needless wandering, from a plenitude of obvious counterpoint—Bruckner cannot enunciate a theme without doing so in some variety of canonic imitation!—from a lack of individuality of thematic conception, capped by a patent clumsiness in writing for five stringed instruments. Much of the writing is awkward, little of it is what the Germans call *klingschön*. It was well played, with the devotion that Mr. Kneisel exerts on all music which he presents.

The Mozart bubbled its way merrily, played with a true *rococo* grace and traditional understanding. In it Mr. Willeke did some marvelous playing, notably in the first two movements. Tchaikowsky's quartet, the second of his set, is occasionally welcome, for it contains many interesting things and it is stunningly set for the instruments. The performance of it was brilliant. A. W. K.

### MEMORIAL PROGRAM BY THE CHICAGO SYMPHONY

Conductor Stock Presents Favorite Music of the Late Bryan Lathrop, the Orchestra's Benefactor

CHICAGO, Nov. 27.—The memorial concert given last week for the former president and principal benefactor of the Chicago Symphony Orchestra, the late Bryan Lathrop, was a tribute from the orchestra and Mr. Stock to one of the foremost of Chicago's public-spirited citizens. Mr. Lathrop, who was for sixteen years the president of the organization, spared neither time nor money for the furtherance of its interests.

The program arranged by Mr. Stock embodied a number of the favorite pieces of Mr. Lathrop, and began with the Bach-Abert Prelude, Choral and Fugue; Dance of the Happy Spirits, from Gluck's "Orfeo and Eurydice"; two movements, the first and Funeral March, from Beethoven's "Eroica" Symphony; selections from "Das Rheingold," "Lohengrin" and "Träume," by Wagner (an interpolated number); the Haydn Austrian Hymn, for string orchestra, played in memoriam for Emperor Franz Josef of Austria, and "Death and Transfiguration," Strauss.

It was a taxing program, but was played with magnificent finish and fine spirit under Mr. Stock's direction. M. R.

### Washington Début for Frances Pelton-Jones

WASHINGTON, D. C., Dec. 1.—Under the auspices of the Friday Morning Music Club, Frances Pelton-Jones made her initial bow to a Washington audience today in a harpsichord recital that was charming, educational and altogether artistic. The program included representative music of Germany, Italy, France and Germany. W. H.

To celebrate their golden jubilee, the fifty men of the Union Hill Liedertafel, Jersey City, N. J., gave a concert, Dec. 10, when Frieda Hempel was the soloist. On Oct. 27, the men of this choir sang with Miss Hempel at a benefit concert given by the Jersey City College Club.

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Soprano



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Jan. 25—Davenport, Ia.  
Jan. 26—Rock Island, Ill.  
Jan. 29—Kokomo, Ind.  
Jan. 30—Marion, Ind.  
Feb. 1—Huntington, Ind.  
Feb. 14—New York  
Philharmonic  
Orch.  
(Josef Stransky, Conductor)  
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## Are Women Men's Equals as Pianists?

**"Not Yet," Declares Ethel Leginska—A Question of Unity of Purpose and of Endurance—The Part That Clothes Play—How Character Shines Through an Artist's Performance—Ideals of Tone and Interpretation**

By HARRIETTE BROWER

TO have an object in life and to bend everything to that object is the only way to realize its fulfillment. Half-hearted effort never reaches the goal; it is determination and perseverance, plus talent, that arrive.

Three or four years ago Ethel Leginska came to America. It was a new world to her. She was alone, in an untried field, with her way to make; but she had within herself all the elements of success—great talent, coupled with indomitable will and perseverance. She set herself to win the heights of success, and to this end labored incessantly. Two years ago her real American career began, and in these two years she has accomplished more than some pianists do in a lifetime. She now stands on the summit of achievement. She has conquered her place. Doubtless she has the gifts, the genius to carry her art yet higher. If she does not, it will not be from lack of supreme effort or devotion to her highest ideals.

All Mme. Leginska's time is now given to preparing her various programs, rehearsing and traveling. It is not possible to do any teaching, though pupils are waiting. Even interviews must be given late at night, so filled is every moment.

Despite all this press of work, we managed to secure a quiet hour the other day by special appointment. I found the young artist at work in her studio, but she exchanged the piano seat for an easy chair as we talked.

### Where Character Shows

"I was thinking before you came in," she began, "how differently the great exponents of the piano seem to view their art at the present time from what they formerly did. The artists now live sane, normal lives; they are incessant workers, always striving and laboring to rise higher. But the main point is they have such sweet lovable natures; there is no arrogance, pride or vainglory in them. They are so modest and simple.

"I can think of many artists of the highest class to-day whom it is a real happiness to know in private life, because they have such beautiful natures and are so simple and sincere. The sweeter and purer the nature, the more it will be revealed in the playing. The



A New Portrait of Ethel Leginska

This portrait of Leginska has been named "Inspiration." It was painted after her recent recital in Carnegie Hall by a young American artist, Lillian Fisk, who was attracted by Leginska's work and begged a few sittings. There is a striking physical resemblance between the painter and the pianist, which has received much attention. Mme. Leginska's piano was moved into the studio of Miss Fisk on lower Fifth Avenue, and the portrait was actually painted to music.

one who is mean and narrow-minded will never achieve real success. The need of the hour is more love, sweetness, gentleness, humility. These are the qualities that win out in the long run. Piano-playing is a very intimate sort of thing, in which the player unconsciously reveals himself. It is such a small part of the whole merely to play the notes of the composition; there is so much more to piano playing than that. The piano can express such big things; there is almost no limit to what it can be made to do."

"It has been said that men are never quite able to forget themselves while

playing, but that a woman can; what is your idea?" I questioned. The answer was somewhat unexpected.

### A Question of Sex

"I do not think women artists the equal of men. This may be different at some future time, but not yet. We don't seem to have the unity of purpose and the endurance to carry it out. It's easy enough to make a single success, a 'hit,' so to say, or a few of them. But to keep this up year after year—constantly to hold one's own and go higher all the time, that is the difficult thing. No woman

seems equal to it. What woman pianists can be matched with Paderewski, Busoni or De Pachmann? So many trivial things fill a woman's life and take up her thought. Clothes for one thing.

"A man can wear a uniform and so can be relieved from thought of outward appearance. Why should not a woman have this privilege when she comes before an audience? I don't want people to think of my person; I want the personal self put out of the way. So I efface it as much as possible by the simplest, most inconspicuous covering, which will give me comfort and freedom. I am far from wearing it with an idea to attract attention, or to win popularity. When you come to think of it, the modern evening garb is hardly decent for a woman. I want my body covered, not exposed. I want to begin my work in comfort at least, not shivering with cold. For every artist suffers from chills before going on. A modern evening gown is poor protection against this condition. If one is stiffly gowned, one must sit up stiffly, which prevents freedom of movement. If you love anything and like to caress it, you bend over it. I love my instrument, and cannot sit erect when communing with it."

"When working on repertoire, do you use full power of tone?" the pianist was asked.

### Tone and Interpretation

"I usually do; otherwise I could not judge of effects. Of course if I am working up a specially difficult passage there is no need to use full strength. But when I play the piece even in a small room, I do not spare myself. I think of the piano as orchestral; it seems to me there is a growing tendency to make it like an orchestra. As for piano tone, which everybody talks about, I don't think of it in the same way at all. People speak of beautiful tone, as though that were the one thing to be desired. Tone is not always beautiful; in fact, it can be ugly at times. We cannot always say sweet and loving things; we must sometimes say sharp and severe ones. So piano tone to me means not so much—in itself, it is what the piano can say that counts. Many players, who really have fine technique, are not able to produce a real pianissimo; they cannot make the piano whisper. Paderewski can do it and so can De Pachmann. Piano playing is so much like acting. Duse can subdue her voice to a whisper with the most thrilling effect. But many actors do not realize the value of this quality of suppression, nor do many pianists either.

"About interpretation? Well, one has to feel around till one finds the key to the composition. Sometimes you study for ages before the meaning is clear to you; at other times it comes quickly. As to playing the piece always in the same way, of course I have a plan of campaign always, but it is often modified by my mood or surroundings. Some pianists may enjoy doing the thing differently each time. I am affected with a conscience. If I have thought out a conception, I feel I must be true to it, to the spirit of the piece, and render it as nearly like the concept I have formed as circumstances will allow."

### GRAVEURE IN SYRACUSE

Sways Hearers in First of Concert Series—Organist Kraft's Recital

SYRACUSE, N. Y., Nov. 29.—Louis Graveure appeared here in recital last evening before an enthusiastic audience that almost filled the Onondaga ballroom. This was the first in the series of three concerts given by the Morning Musicales to its members.

Although Mr. Graveure has sung here to better advantage on previous occasions, he still revealed the same remarkable control of voice, the same art in interpretation and made the same magnetic appeal. Particularly delightful was his singing of "Apaisement" by Chausson and Franz's "Bitte." He was obliged to repeat "Mausfallensprüche" of Hugo Wolf and several other numbers. Frank Bibb was a sympathetic accompanist.

The Central New York Chapter of the American Guild of Organists presented Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, at the First Baptist Church of this city, in recital on Nov. 20. His program was played in a scholarly manner.

L. V. K.

The Criterion Male Quartet returned to New York the last of November from a trip through the northern part of New York State, having sung concerts in Malone, Ogdensburg and Potsdam, N. Y. In all three concerts they won marked favor. The quartet has been engaged by the Rubinstein Club of Washington, D. C., for the evening of Feb. 7.

# ROSA RAISA

*"I have heard since Calve no other 'Santuzza' so good as Miss Raisa."—Chicago Tribune, Nov. 24.*

It was Miss Raisa's best performance here to date. The brilliancy of her voice is best suited to a role such as Santuzza, and she went through the role with great skill. It was an exceedingly temperamental performance throughout.—*Chicago Daily Journal, Nov. 24.*

Miss Raisa played with an intensity that rang true and incidentally took several stage falls that looked much more like the real article than we are accustomed to see. She had her reward from the public. They gave her a most cordial and entirely deserved reception.—*Chicago Evening Post, Nov. 24.*

In the cavatina the voice stood out from the harmony of chorus and orchestra like a cameo in an intaglio setting. Later it assumed the quality of the plaintive oboe that accompanied it.—*Chicago Daily News, Nov. 24.*







# ELSIE BAKER

## CONTRALTO

### TREMENDOUS SUCCESS IN FIVE TEXAS RECITALS

—EXCERPTS FROM THE PRESS—

#### ELSIE BAKER A MISTRESS OF MOODS AND MELODY

Charming Personality of the Singer Enthused Audience and Her Rich Voice Captivated Them

A thousand delighted people heard Elsie Baker sing Thursday evening at the auditorium and they gave her a cordial reception which, as the program progressed, became an ovation. And her singing is real melody.

Elsie Baker is a mistress of moods. Her charming personality warms the audience from the first number.

Her versatility was oftentimes shown in the wide range and beautiful richness and depth of her contralto, true and mellow. She reached the heart of her audience in her sympathetic interpretations, whatever the theme. And besides, she is a beauti-

ful woman, and possesses a gracious stage presence.

Beginning with a Meyerbeer aria, "Lieti Signor," sung in her rich, sweet voice, and heightened by the play of her expressive countenance, Elsie Baker won her audience and carried it with her throughout the varied program.

Miss Baker's splendid flexibility and her perfectly clear enunciation left nothing to be desired. Her piquancy was delightful.

"The Cricket" and the "Home Song," in a later group, were dedicated to Elsie Baker by their composer, Manning. They present two different types, and Miss Baker adapted herself to each with her easy, charming style. In "The Cricket" the movement is very bright and sprightly, while the "Home Song" takes one back to the dear old home with a great heart longing, when Elsie Baker sings it.

Altogether no Houston audience ever heard a more delightful program.

—Houston Daily Post, Nov. 25, 1916

#### ELSIE BAKER DELIGHTS AUDITORIUM HEARERS; SHE SINGS AGAIN TODAY

Elsie Baker, contralto, scored a triumph before a distinguished and appreciative audience of music lovers in the Auditorium Thursday night. Her voice is one of remarkable depth and richness, with a wide range and a certain subtlety of feeling and sympathy. It laid hold of her hearers and carried them with her through all the gradations of emotion and sentiment that breathed in her songs. She showed to an unusual degree the faculty of

coloring her personality to the changing moods, grave and gay, with which she dealt.

In each language she proved herself thoroughly at home and entirely capable of interpreting the finer nuances of racial sentiment.

"Er Ist Gekommen," from the German, struck a popular note, and if there were any allied sympathizers in the house their good judgment overcame their prejudices, for the applause sounded unanimous.

Indeed, it were idle to single out any one rendition for praise for she threw into the whole all of her gracious personality and strong technique, and it is fortunate that Houston may expect another opportunity of hearing her.

—Houston Chronicle, Nov. 24, 1916

#### MISS ELSIE BAKER GAVE WELL BALANCED PROGRAM

Scored Triumph in Final Concert. Was Greeted by Large and Appreciative Audience

The second recital of Elsie Baker, eminent contralto, was given Friday afternoon at the auditorium to an equally large audience as that of Thursday night, and one which was thoroughly appreciative.

Elsie Baker was at her zenith, it seemed to her hearers. She gave one of the most artistic performances that it has ever been the good fortune of Houstonians to hear. A well balanced program was presented, one which she had carefully arranged so as to group her various types of songs to the best advantage, both to herself and to her audience. She seemed to delight in rapid change from the serious to the jolly, and how she brightened up her conversational songs with her entrancing acting! Her facial expression was beautifully animated.

#### CONCERT AT GRAND PLEASURES

Audience Delighted with Program Offered by Miss Elsie Baker and Applaud From Beginning to End

It was a delighted audience which listened interestedly for more than an hour yesterday afternoon to Miss Elsie Baker, contralto, render a program of songs at the Grand Opera House. The audience made its appreciation of Miss Baker's efforts apparent by general applause at the conclusion of every number of and also upon her reappearance on the stage each time, besides adding enough hand-clapping at times to be classed as insistent encores.

#### VICTORIANS ARE ENTRANCED BY CHARMING VOICE OF ELSIE BAKER

It was the first concert of the season when Miss Baker, contralto, of New York, appeared in Victoria on Saturday evening at Hauschild's Opera House. She gave a very individual program, opening with a Meyerbeer aria and then alternating with American, French and German songs.

Miss Baker has a rare voice of surprising range and of a very beautiful quality, whether in the higher tones or low register, and one intensely sympathetic, showing to great advantage in the love songs.

After the first group of American songs she was compelled to respond to an

Elsie Baker sings with all her being. She showed in various selections the true variance of her range of voice.

There was simply no choice of the selections as to those in which she was most delightful. In the group, "In China," "In Scotland," and "In Germany" she drew out the poetic thought and characteristic phases of song of those nationalities with exquisite effect.

The lullabys were surpassingly beautiful to hear. In "Eye Hath Not Seen," from "The Holy City," by Gaul, her devotional expression and the tender sweetness of her voice was beautiful.

One was impressed with Elsie Baker's perfect voice control, her vibrancy, depths of mellowness, expressiveness and the perfect tonal qualities in the wide range of which she seems to be mistress.

It has become evident that the Victor's favorite, Elsie Baker, is destined to pay Houston other visits. In her audience Friday afternoon were many who heard her the night before and who will come as often as Miss Baker returns to Houston.

—Houston Daily Post, Nov. 27th, 1916

Miss Baker's voice has sufficient volume, and her articulation is clear enough to make her words heard and understood in every part of the theater.

The program was well arranged yesterday, the numbers being so placed as to give a pleasing variance to the style of songs as the concert proceeded. Judging from the pleased expression apparent on the face of every person present, every song touched a responsive chord and elevated the dilettantes to a plane of high appreciation.

The effect of the entertainment may be summed up as highly elevating, and affording an hour's delight of a kind not to be enjoyed frequently.

—Galveston Daily News, Nov. 23, 1916

encore, but it was when she gave the first Kursteiner number, "Invocation to Eros," that her auditors realized her remarkable range and her dramatic ability.

With surpassing sweetness and power she rendered her German songs, especially notable among them being the Franz number; after which another encore was demanded. The group of French songs were given with much charm.

Among her American numbers the "Home Song," by Manning, made a deep impression, and no other numbers gave greater delight than Brewer's "Fairy Pipers," Manning's "The Cricket" and Newton's "April." Miss Baker's enunciation, too, is to be remarked.

Miss Baker was enthusiastically received and responded to all encores most graciously.

—Victoria, Tex., Daily Advocate, Nov. 27, 1916

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## New Era in Hotel Music Due to Foresight of George C. Boldt

Serious Scope of Programs at Waldorf-Astoria Under Joseph Knecht, Which Were Inspired by Late Proprietor of Hostelry, Point Way to Expansion of This Phase of Art—His Project of Tour for Organization to Be Carried Out

IN their extended comments upon the career and personality of the late George C. Boldt, proprietor and founder of the Waldorf-Astoria and Bellevue-Stratford hotels, none of the New York dailies emphasized the significance of Mr. Boldt's activities in raising the status of hotel music and pointing a clear way for future endeavors along the lines laid down by him. A cultured music lover equipped with no slight knowledge of the art, George C. Boldt gave freely of his time, energy and money toward setting a high musical standard in his hostelries. The Waldorf-Astoria has long been famous for its musical entertainments.

Encouraged by the liberality and enthusiasm of Mr. Boldt, Director Joseph Knecht has been enabled to present dignified programs at frequent intervals to that hotel's patrons. Nor has Mr. Knecht been obliged to work with a makeshift aggregation. Thanks to the character of Mr. Boldt's ideals, Mr. Knecht commands an orchestra of thirty-five men, drawn largely from the leading New York organizations. Mr. Boldt was the first to introduce an orchestra of symphonic size into hotel circles. These thirty-five men are engaged for almost the whole year; they meet at regular intervals for rehearsing, take great pride in their work, and—which is not surprising—have attained a striking degree of perfection.

### Installed Library of Scores

Any evening between 8.30 and 10 o'clock the passer-by may drop into the lobby of the Waldorf-Astoria and hear good music well played. On Sunday evenings the orchestra is augmented. These concerts have become a fixture and attract hundreds of people. The altogether unusual character of Mr. Knecht's programs may be traced to Mr. Boldt's liberality, for the late hotel proprietor installed a splendid library of scores for the use of his musicians. This disposes of one of the most knotty problems which the director of a hotel orchestra has to face; it does away with the con-

tinual current expense of purchasing new scores and parts.

Mr. Boldt's idea in inaugurating these nightly concerts was to provide high-class music for those who are not in the habit of attending regular concerts. Out-of-town guests carried away pleasant



Photo by Campbell Studio

The Late George C. Boldt, Whose Enterprise Is Responsible for Creation of Higher Standard of Hotel Music

musical impressions. The programs include Wagnerian excerpts, standard overtures, movements of suites and operatic fantasies. The soloists are drawn from the orchestra's ranks. Mr. Knecht has performed a signal service for the American composer by giving frequent hearings of new native works. He has brought out a number of pieces in manuscript and the result is that many young American composers bring their scores

to him and derive the practical benefit of hearing their music rehearsed. Among the noted American composers whose music has been played by Mr. Knecht's orchestra are Victor Herbert, Henry Hadley and Ernest Carter.

### Knew All the Players

Mr. Boldt invariably displayed close interest in the activities of the Waldorf's orchestra. Director Knecht showed him all their programs and Mr. Boldt frequently offered suggestions. The latter knew personally every player in his hotel's orchestra and endeared himself to them all. His wish was to have the orchestra make a tour of the various cities in the country with a view to demonstrating the possibilities of music in the hotel. It was said by Mr. Knecht that Mr. Boldt's wish will be carried out by his son. The orchestra will also give three professional public concerts next season; on April 18 with Lucy Gates, soprano, as soloist; on Nov. 10, with Frank Pollock, tenor, assisting, and a later concert to be announced, with Schumann-Heink as soloist. These concerts are also to make patent the possibilities latent in a hotel orchestra.

Mr. Boldt's ideals and innovations will be carried on exactly as though he were still alive. His son, upon whom devolve the burdens of directing the affairs of the hotel, is resolved to keep alive the high musical ideals which his father's generosity inculcated.

B. R.

### HEINROTH CONDUCTS CHORUS

Organist Directs Pittsburgh Singers in Mr. Martin's Illness

PITTSBURGH, PA., Dec. 4.—Having become indisposed and on the advice of his physician, James Stephen Martin, conductor of the Pittsburgh Male Chorus, directed that organization through but one number on the occasion of its opening concert of the season at Carnegie Music Hall last Friday night. Charles Heinroth, organist and director of music of Carnegie Institute, took Mr. Martin's place and conducted admirably. It was a most interesting program. Harold Bauer, pianist, was the able soloist of the occasion. The work of the chorus was splendid in Luise Reichardt's "When the Roses Bloom," an ode by Horatio Parker, folk-songs from Finland and Russia, one of which was arranged by Harvey B. Gaul of this city for the chorus, Stephen C. Foster's "Old Black Joe" and others. The incidental solos were sung by Chester C. Humphreys and I. M. Smith, tenors, and E. S. Heck, baritone. The accompanists included Earl Mitchell at the organ and W. Jackson Edwards at the piano.

E. C. S.

## MME. ALDA SINGS WITH PHILHARMONIC

Aids Stransky Forces in Their Tchaikowsky-Grieg Program

A Tchaikowsky-Grieg program was offered to patrons of the New York Philharmonic by Director Stransky on Saturday evening, Dec. 9, in Carnegie Hall. The Russian's work preponderated, there being heard of his the E Minor Symphony, "Adieu, les Forêts" from "Jeanne d'Arc," for soprano and orchestra, and the Theme and Variations from the Third Suite, Op. 55. Frances Alda was the soloist. She sang the "Adieu" scene and these Grieg songs: "Margaretlein," "Erstes Begegnen" and "Lauf der Welt." There were also heard the exquisite Grieg melodies for strings, "Herzwinden" and "Letzter Frühling."

Mme. Alda was in good voice. She displayed keen interpretative insight in the wonderful Grieg *lieder* and made the most of the dull "Jeanne d'Arc" aria. Frank La Forge accompanied her masterfully. Much vigorous and well deserved applause was evoked by Mme. Alda.

Mr. Stransky and his men gave an electrifying reading of the symphony. Accounted in many quarters as Tchaikowsky's best, it is wearing none too well, we believe. The horn solo in the *Andante* was played with unforgettable beauty of tone. How living Mr. Stransky makes the Grieg elegiac morsels has often been recounted. Their interpretation was among the finest work of the evening.

B. R.

### REBUILDING YALE ORGAN

Said That Reconstructed Instrument Will Be Largest in the World

NEW HAVEN, CONN., Nov. 17.—The rebuilt and enlarged Newberry organ in Woolsey Hall, Yale University, will be completed and dedicated early in January. The original organ, constructed when Woolsey Hall was built in 1903, and the rebuilding in 1916, have been made possible by two gifts of \$25,000 each by members of the Newberry family. The recent gift has been made by Truman H. Newberry, '85, S; John S. Newberry, 1906, and their sister, Mrs. Helen N. Joy.

Harry B. Jepson is the university organist.

A. T.

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## A PERSONAL LETTER FROM A TIRED NEW YORK MUSICAL MANAGER TO PERCY HEMUS

After his New York Aeolian Recital, Dec. 1st

My dear Percy:

Last night, after your recital, I did not have the opportunity of expressing as fully as I wanted to what I thought of what you had done. And I am glad to take this opportunity of telling you the real and genuine good you did me. The recital came after a day of peculiar stress and helped me to forget all that had gone before and to revel in the beauty of your singing. As I sat there last night, I thought of how proud your good mother would be if she was in that audience. I think you carried a special message to each one of us. I know the friends who were with me considered it one of the rare evenings in a musical atmosphere.

It would not be a complete expression from me that did not carry with it my appreciation for the splendid assistance Gladys Craven was to you.

May the good work continue for you both.

Cordially yours,

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Secretary HEMUS-STUDIOS  
152 West 58th St., N. Y.



## OKLAHOMA IN LINE FOR STANDARDIZATION

### Decisive Action Taken by State Music Teachers' Association in Fourth Convention

OKLAHOMA CITY, Dec. 4.—The Oklahoma Music Teachers' Association in its fourth annual convention in Oklahoma City, on Dec. 1 and 2, took important action toward standardization of teaching. The first sessions proved to be interesting and instructive. Mrs. G. W. Flanagan of El Reno read a paper on "Piano Instruction for Children" that was full of fine ideas. Mrs. Frances S. Catron of Ponca City read a paper on "Vocal Instruction for Children," which was il-

lustrated by her twelve-year-old son, who sang "The Swallows," by Dell' Acqua, with a flexible voice and pure tone.

The papers read in the Friday afternoon session were as follows: Mrs. Clark Tisdell of Muskogee, "Essentials of a Musical Education"; Ellen Russel of Tonkawa, "Public School Music"; Frederick Holmberg of Norman, "Community Music." They were all very helpful, particularly Mr. Holmberg's paper, which presented the outline of an organization much needed at the present day. An organ recital by Edwin V. McIntyre, assisted by Mrs. E. V. McIntyre, contralto, concluded the third session. Mr. McIntyre's playing is masterful.

The Friday evening concert was an artistic success. Rudolph Richter of Chickasha played a Thalberg Fantasie. Alberto Bragg of Norman sang a Massenet aria artistically and with beauty of tone. Mrs. L. R. Earnest of Muskogee played the Sonata, Op. 35, of Chopin with fine technique and nobility of interpretation. Edgar Cooke of Oklahoma City sang a Meyerbeer aria with dramatic effect and the program was closed by Henry Grey McNeill, who played three Chopin pieces with impeccable technique and musical feeling.

The fourth and fifth sessions held on Saturday were devoted to a business meeting, with election of officers, and to committee reports, papers and discussions on the one topic of standardization. The association voted that the committees' suggestions be carried out as follows: That a request be made to all high schools in the State not to grant credits on applied music unless the instruction be given by a teacher certified by the association; that a committee be appointed to call on the State superintendent of public instruction to inform him of actions taken by the association and to ask his support of the movement; that all members of the association be granted temporary certificates, the same to be valid until Jan. 1, 1919, at which time an examination must have been passed if the individual wishes to be recognized as competent by the association and to receive the privileges of such recognition.

The following officers were elected: President, Mrs. Mary E. Wharton of Stillwater; vice-president, Charles Haubiel of Oklahoma City; vice-president at large, Fredrik Holmberg of Norman; secretary-treasurer, Mrs. Frances Catron of Ponca City; chairman program committee, Arthur Howard Green of Edmond. The selection of time and place for the next convention is in the hands of a committee.

The convention closed with a concert by the association members in the City Auditorium. They were assisted by the Oklahoma Chorus, which did some admirable work under the leadership of Rowland D. Williams. Isadore Bransky and Mrs. David Frederickson played a violin and piano Sonata by Walker, the English composer, with fine ensemble and musicianship. Mrs. Wayman Crow Jackson of Muskogee sang a "Bohème" aria beautifully and Charles Haubiel closed the program with Liszt's Tenth Rhapsodie followed by the Chopin "Revolutionary Etude" as an encore. C. H.

Charleston, W. Va., Hears Paderewski

CHARLESTON, W. VA., Dec. 1.—For the first time local music lovers had a chance to hear Paderewski play. They embraced the opportunity eagerly, listening intently to a program comprising works of Beethoven, Couperin, Daquin, Schumann and Chopin.

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## "JOAN OF ARC" HEARD AGAIN IN NEW YORK

### Oratorio Society, Philharmonic and Boy Choirs Perform Work Under Koemmenich

Just why Bossi's oratorio (or "mystery," as he terms it), "Joan of Arc," should have been given a second New York hearing is not quite clear; the audience was neither large nor appreciative in Carnegie Hall on the evening of Dec. 6, although a creditable performance was given by the Oratorio Society with the Philharmonic Orchestra, assisted by the boy choirs of St. Andrew's and St. Edward the Martyr churches, under the direction of Louis Koemmenich. The first hearing of the work was last year.

There are some remarkably inspiring moments in "Joan of Arc," for example, in the Prologue, in the coronation procession, but, as a whole, the oratorio, as presented, did not fulfill its mission—the recital of the spiritual and historical adventures of one of the mightiest figures of human lore. One would await an awesome score of emotional and dramatic tempests to amplify the text (revised, by the way, by Sigmund Spaeth). The genius of the composer has brought the work into the category of "interesting," which means that academic gentlemen may enjoy the privilege of pointing out its manifold technical virtues. Curiously enough, Sarah Bernhardt gave her "Joan of Arc" on the same evening; the play told the thrilling story of the Maid forcibly, impressively; the "mystery" did not.

The soloists, however, distinguished themselves. Marie Sundelius was in fine voice and did vocal justice to the part of the Maid. She did not consider herself the impetuous Joan; the soprano was all gentleness and well poised. Morgan Kingston, the tenor, was a faithful interpreter of his three parts and the same can be said of Clifford Cairns, the baritone, who lent great force to his interpretations. The other effective soloists were Grace D. Northrup, Rose Bryant, Master Lew Perkins and William Denham Tucker. The boy choirs were excellently trained by W. A. Goldsworthy, choirmaster of St. Andrew's Church, who was the organist on this evening. A. H.

### York Orchestra Gives Sunday Concert Despite Protest by Clergy

YORK, PA., Dec. 2.—Despite the sharp criticism against holding a Sunday night concert manifested on the part of some of the local clergy and other citizens, the second annual concert of the York Symphony Orchestra, given in the York Opera House last Sunday evening, was

attended by almost 2000 music-lovers and was pronounced an artistic success and the most important musical event of the season. Mme. Sara Anderson, dramatic soprano, appeared as the soloist and captivated her audience. Alfred A. Knoch, as the director of the large orchestra, had every player under his control. Frances C. Greenawalt, the accompanist, gave the soloist capable support. G. A. Q.

### BEGIN "POPS" IN KANSAS CITY

#### Charles Horner Again Backs Series of Low-Priced Symphony Concerts


KANSAS CITY, Mo., Nov. 30.—The Kansas City Symphony Orchestra gave its opening "pop" Sunday afternoon at Convention Hall, under Conductor Busch, with two soloists, Mrs. I. C. Thomas, dramatic soprano, and Floyd Robbins, pianist. Both of the soloists were warmly received. Charles Horner of the Horner Institute of Fine Arts is again giving his personal support to this popular series. Ten concerts will be given at admission prices of ten and twenty-five cents, with Mr. Horner providing for any possible deficit.

The Philharmonic String Quartet gave its first concert of a series of four on Monday night at All Souls' Church. The quartet is composed of Mrs. Margaret Fowler Forbes, first violin; Mrs. Alice Brown Street, second violin; Rudolph Weber, viola, and Sol Alberti, cello. All are players of excellent equipment. Mrs. J. S. Worley was the assisting artist, with Schumann Quintet. S. E. B.

### Lecture on the Dance, Illustrated by Mme. de Jannelli, Interesting

A most interesting series of impressionist dances was given by Marquise de Jannelli at 47 West Seventy-second Street, New York, on Saturday evening, Dec. 2. Mme. de Jannelli appeared in national and historical dances, which she interpreted charmingly in attractive, appropriate costumes. A feature of the evening was a lecture by Mme. de Kermen on the history of the dance through the ages. During the course of the performance Mrs. Anthony, a soprano, sang arias from "Cavalleria Rusticana," "Manon," and "Madama Butterfly," and Russian songs in the original language. Maurice Lafarge was a capable accompanist. H. B.

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## ZOELLNER QUARTET



### UNANIMOUSLY ACCLAIMED

#### St. Joseph (Mo.) Gazette

Nov. 28, 1916

"The Fortnightly Musical Club presented yesterday afternoon the Zoellner Quartet in a most delightful recital. Taking each number individually and the program as a whole it was one of the best and most appreciated concerts ever given here. In perfect unity and harmony did the four artists—play as one."

#### St. Joseph News-Press

Nov. 28

"The Zoellner Quartet, exponents of chamber music, was presented yesterday for the first time in St. Joseph by the Fortnightly Musical Club. Its coming was one of the richest musical treats ever enjoyed here. The quartet made such a favorable impression that it is hoped to have them appear in a return engagement."

HARRY CULBERTSON,  
MANAGER,

5474 University Avenue, Chicago.

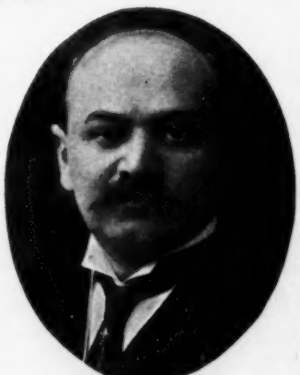
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## COLLOQUIAL ABUSE OF OUR LANGUAGE RETARDS GROWTH OF OPERA IN ENGLISH

**Librettists Hampered by the Fact that Expressive Words Have Been So Over-Used to Describe Commonplace Things that They Have Lost Their Beauty, Says Frank Pollock—The American Tenor Describes Some Humors of Opera-Giving Abroad**

IF you were asked to prepare a dissertation on such a theme as "How the abuse of our vocabulary in modern advertising handicaps and retards the cause of Opera in English," would you take the request seriously? At least one person would; and, what is more, he would adduce evidence to show how one of these arts or professions works to the detriment of the other. We mean Frank Pollock, the American operatic tenor, who started this unusual ball rolling one day last week, while at luncheon.

We asked the hoary question—"Do you believe in opera in English and in its future?"

"I certainly do," rejoined the tenor promptly.

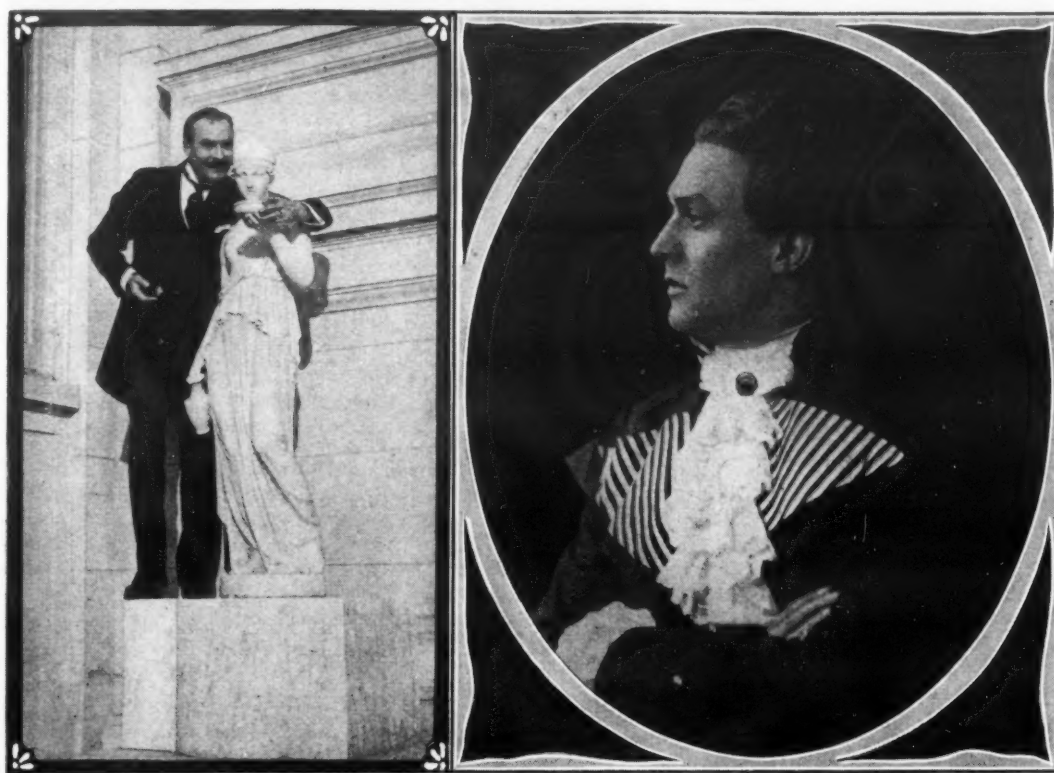
### Lost Its Beauty

"Why, then, in your opinion, does it work out unsatisfactorily, in the main?"

"Not being an oracle, I hesitate before settling the problem once for all," he replied, banteringly. "But," he continued, "I believe that I could offer a few reasons. To begin with, it seems to me that our language has lost for us a good deal of its original and inherent beauty. Much of its charm has filtered away. Perhaps such a condition is inevitable in the present age. For instance, such expressive words as 'delicious,' 'exquisite' and numberless others are used to describe and extol such prosy, utterly commonplace things as a can of soup or the legs of a machine-made table! The finest, most forceful and euphonious words are sapped of their music and made pallid. The most striking adjectives in the English language are smeared with bill-poster's paste!"

"Now, how construct a libretto from this identical language and expect it to pluck English-speaking peoples from the hum-drum, drab everyday? Playwrights do it, yes, but the art of libretto-writing is an entirely different matter. Opera is distilled romanticism; the very essence of life—as it is not lived. That is why I deem it a fruitless task to wed music to words that are continually defeating music's very end, words that haul us down from the steeps that music rears in our fancy. It is a sort of aesthetic tug-of-war between the text and its melodic investiture, instead of that happy union of textual and musical sense blessed with euphony."

"Mind, I would not go so far as to assert that the cause is hopeless, that



Frank Pollock the American Tenor. On Left, Mr. Pollock Assumes the Rôle of "Ganymede" at a Long Island Country House and Gets the "Cold Shoulder" from Marble-hearted "Hebe." On Right, as "Hoffmann" in "Les Contes d'Hoffmann"

the English language is useless for musical purposes because it has been promiscuously used for commercial purposes. I mean rather that its abuse makes the librettist's task a much more formidable one. The composer, too, must flog his inspiration harder; I can hardly conceive that our language would inspire him as much to-day as before the advertising era swept upon us.

### Mutilated English

"Nor do I think that we enunciate our language cleanly, if I may diverge," continued Mr. Pollock. We anticipate the consonants and in general mutilate the contours of our words. Scrupulously spoken or sung, English is a pleasure to hear.

"Transplanting English words to music originally moulded to other tongues seldom results in conveying the real poetic sense of the original text, which was written in unfettered meter. The textual sense, when translated to another language, is soon per force all but abandoned because the musical, rhythmical points of accent must remain, whereas the new language throws its *lingual* accent on any but the desired point. Thus confronted with the necessity of matching syllables in English to notation made for other tongues, the adapter generally gives us a colorless, crude and entirely different word picture from the one used in the original foreign version. Such 'Opera in English' retains hardly a trace of the poetic literary thought."

"It was an almost unrecognizable

opera when I heard Gounod's 'Romeo et Juliette' sung in Swedish at the Royal Opera in Stockholm, in which only Mme. Acté of the Paris Opéra and myself sang the original French text. The music which the Swedish principals sang to fit their own language was a mutilation of the original notation beyond description, strange to the ear accustomed to the flowing phrases of the original French text."

### A Blood Thirsty "Tybalt"

"The *Tybalt* was a huge fellow with side-whiskers! Imagine a *Tybalt* with side-whiskers! When it came to the duel he conceived the idea of injecting realism into the scene, so he abandoned the regulation duelling figures and slashed away at me lustily. The weapons were buttonless and I stood a very pretty chance of being pinked before his arms got tired. I stood him off somehow, wondering all the while what he or I should do when the musical cue made it necessary for him to give up the ghost. The Royal Family were in their box, and their presence did not serve to clear my brain."

"When the music cue for his fatal wounding by *Romeo* came and passed with *Tybalt* still battling gloriously, unwilling to die so tamely, I closed in upon him, and placing my sword under his arm to the hilt, I gave him a vigorous shove with my shoulder, so that, losing his balance, he fell with probably a full eight hours of fight left in him unfought."

"Opera in America? I think the development of a school of lighter opera

should be warmly encouraged. Between musical comedy and grand opera proper practically nothing exists in America. Our composers do not get the proper apprenticeship. Then, too, there should be an orchestra willing to experiment with the output of our composers, regardless of whether they measure up to the highest artistic standards. This service should be performed freely and frequently, with no other object than the advancement of American music. Undoubtedly much of the mediocre would of necessity be heard, but out of all the composers thus given the support of an adequate presentation of their works some will be found to possess great merit and will be inspired to persevere to greater things, thus hastening the day when we may have opera in our own language and for our own language."

### Sang in Light Opera

Mr. Pollock's lineage is American through a long line. Born at Abingdon, Ill., he studied music and law after leaving Knox College. His operatic début was in De Koven's "Robin Hood," with the Bostonians. After singing at prominent Chicago and Evanston churches, Mr. Pollock went to Paris, where he studied singing with Sbriglia. He was heard in operas by Sousa, Victor Herbert, Damrosch and others, and then put in a year of study with Jean de Reszke. He sang in Italy after studying there and made his début as the Duke in "Rigoletto." In 1900 he was engaged at the Paris Opéra Comique. He was heard at the Royal Opera, Stockholm, during 1903-04, and the following year at the Metropolitan Opera House. After that Mr. Pollock sang at the Manhattan Opera and at Hammerstein's London Opera House during the one season of its existence. Since then he has sung in concerts and recitals both in London and America.

B. R.

### ANNIVERSARY CANTATA SUNG

#### Noted Artists Heard in Poughkeepsie Celebration Event

POUGHKEEPSIE, N. Y., Dec. 4.—At the Christ Church, Poughkeepsie, on Tuesday evening, Nov. 28, Weber's "Jubilee" Cantata was given with a notable array of soloists and a festival chorus of one hundred and fifty voices.

The soloists were Mme. Buckhout, soprano; Adelaide Michaels, second soprano; John Campbell, tenor, and Earle Tuckerman, baritone. All acquitted themselves creditably, handling their solos and ensemble numbers with equal skill. Harry Schondel Bock, organist; Roy Van Der Carr, violinist, and Joseph Heindl, 'cellist, also assisted in making the event notable. Mme. Buckhout and Mr. Campbell sang Mosenhall's offertorium, "I Will Magnify Thee, O God," superbly as a duet, and Weber's "Jubilee" Overture for flute, violin, 'cello and organ was performed in musicianly fashion.

The performance was in celebration of the one hundred and fiftieth anniversary of the organization of the parish and of a church of England mission in Dutchess County, New York.

### MUSIC AT TEXAS INSTALLATION

#### University Musicians Play Works of Director at Austin

AUSTIN, TEX., Dec. 5.—The music program for the inauguration of R. E. Vinson as president of the University of Texas was given by an orchestra of thirty-five University musicians. Several compositions by Frank L. Reed, director of the University School of Music, were performed by the orchestra. Mrs. Charles H. Sander, contralto, was soloist.

A pleasing concert was given last week at Knights of Columbus Hall by Nadine Spoons, soprano, and Arthur Saft, violinist. Mr. Saft is concertmaster of the University orchestra. G. G. N.

#### Elena Gerhardt Opens Troy (N. Y.) Concert Series

TROY, N. Y., Dec. 8.—Elena Gerhardt, recently arrived from Europe, gave the opening concert last night in Y. M. C. A. Hall of the Chromatic Club's subscription series. Mme. Gerhardt has added English songs to her repertoire this season, and her interpretations through the medium of this language were a revelation of her versatile powers. Walter H. Golde played the accompaniments well.

H.



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## JULIA CULP DRAWS THROG IN BOSTON

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in Interesting Programs

Bureau of Musical America,  
120 Boylston Street,  
Boston, Dec. 8, 1916.

SYMPHONY HALL was thronged last Sunday afternoon, for the first Boston recital this season of Mme. Julia Culp, the eminent *lieder* singer. Her program was the same as that she presented in New York in Carnegie Hall, the week preceding, and Mr. Bos, as usual, accompanied her at the piano with consummate art.

Mme. Culp has many times a season packed Jordan Hall in this city, and that she should now turn to the larger auditorium is the natural result of her great popularity. There is little left to be said about her matchless art. Her voice is the same lovely organ, her management of it controlled by the same great mentality. With what compelling force she communicates the inner meaning of her songs! She was indeed "in the full flood of her distinctive powers."

The same afternoon a large audience assembled in the Boston Art Club on Newbury Street for the recital of Albert Stoessel, the resident virtuoso. Edna Stoessel accompanied her brother and their program consisted of numbers by Bach, Paganini-Kreisler, Sarasate, Albeniz, Mendel and a number of the violinist's own compositions. Mr. Stoessel plays with individuality and refinement and his superior performance upon this occasion was received with enthusiasm.

For variety, perhaps, Edith Thompson, the versatile and brilliant pianist of this city, chose to make her annual concert this season a joint one, and so shared the program Monday evening in Steinert Hall with Julius Theodorowicz, an artist from the first violin desks of the Boston

Symphony Orchestra. They played the Lekeu Sonata and the Beethoven "Kreutzer" Sonata, while Miss Thompson's solo pieces were all by Chopin, and Mr. Theodorowicz played a Saint-Saëns solo number.

Miss Thompson is a pianist of strikingly individual attainments. She shows marked development year by year. She is an interpreter of keen sensibilities, but she is undoubtedly most compelling in brilliant numbers. She leaves no question in one's mind of the absolute positiveness of what she wishes to do. She is powerful, when power is needed, but never masculine. Mr. Theodorowicz was convincing and artistic both in solo and ensemble work.

George Harris, Jr., tenor, gave a recital on the afternoon of Dec. 6 in Steinert Hall. William Reddick was his accompanist. No singer here this season has presented a more interesting list of songs than Mr. Harris did upon this occasion. Included were a recitative and aria from Gluck's "Iphigenie en Tauride," a French folk-song, two Irish folk-tunes and songs by Lalo, Wolf-Ferrari, Brahms, Hugo Wolf, Rummel, Kernochan, and finally, a group sung in Russian, by Rachmaninoff.

Since last heard here, Mr. Harris' voice has grown in body, and although it was said that he was suffering from a cold on Wednesday, one would never have suspected it, so unrestrained, free and unclouded was his voice production. A superlative degree of artistic finish is his in the matter of interpretation.

W. H. L.

### HEAR SCHROEDER PUPILS

Boston Teacher Presents Four of His Students in Recital

BOSTON, MASS., Dec. 3.—Theodore Schroeder, the vocal coach and teacher of this city, presented four of his artist-pupils in an "Hour of Song" at the Schroeder Studio in the Gainsboro Building yesterday afternoon. Four singers presented the program: Joseph Ecker, baritone; Sarah Daly, mezzo-contralto; Eva May Pike, soprano, and José Shaun, tenor. Each was heard in a group of songs, and to conclude the program they gave a splendid ensemble performance of the "Rigoletto" Quartet.

In their solo numbers the individual singers won hearty applause which was well merited. Mr. Ecker and Mr. Shaun are already well known in the professional ranks of singers, each having given a successful public recital in Boston, and their work as concert artists is favorably known throughout New England. The artistic singing and interpretation of the four singers yesterday reflected much credit on their schooling. Herbert K. Beard played the piano accompaniments. This musicale was the first of a monthly series, the next recital being announced for Jan. 7.

W. H. L.

Grace Bonner Williams and Raymond Havens in Maine Recital

GARDNER, ME., Dec. 7.—Grace Bonner Williams, soprano, and Raymond Havens, pianist, two of Boston's admirable concert artists, gave a joint recital here last evening to a large audience in Library Hall. The beautiful quality of Mrs. Williams' voice, the convincing manner in which she sings and her charming stage presence were all appealing factors.

Mr. Havens played with an authority and dash that were magnetic in effect.

Pittsburgh Club Re-engages Hackett

BOSTON, Dec. 8.—Arthur Hackett, the tenor, did not have to wait long to find out whether Pittsburgh liked his voice last week when he appeared as soloist with the Mozart Club, of that city. A letter from Pittsburgh asking him to return and sing in "The Messiah" just after Christmas was waiting him at Manager W. H. Macdonald's office when he reached Boston. Mr. Hackett will also sing "The Messiah" in Springfield, Mass., Dec. 31.

W. H. L.

## HARTFORD NEEDS A NEW AUDITORIUM

Treble Clef Club Concert Given  
in Unsuitable Hall—Laubin's  
Début as Conductor

HARTFORD, CONN., Dec. 9.—A conspicuous event took place in Hartford this week when a new musical organization of women known as the Treble Clef Club, made its first appearance before an audience at Parsons Theater on Dec. 7. There are seventy-two members, among them many professional singers. The director is Edward F. Laubin, and the official accompanist is Lucy B. Woodward. The audience was most enthusiastic, demanding several encores.

Robert Lortat, pianist, was the soloist, playing several works of the modern French school. His work was much appreciated.

Considering that this was its maiden effort, the club achieved surprisingly high artistic standards. This was also Mr. Laubin's first appearance as a conductor before a Hartford audience and he is to be congratulated for the control of his chorus and effects produced.

James S. Steavens is president of the club, and a word in passing should be said in appreciation of his interest and untiring effort to make this chorus a success.

It is a deplorable fact that Hartford has no auditorium suitable for concerts of this kind and it is earnestly hoped that the citizen will awake to this fact and such a place be provided in the near future. With such an auditorium this city might easily become with its many advantages a great musical center.

T. E. C.

Greater New York Engagements for  
Grace Northrup

Gracie Northrup, the soprano, has been filling engagements in and near New York during the last ten days. On Nov. 17 she was soloist in a production of the "Holy" City in Elizabeth, N. J., under the direction of Bowman Lowe. On the 28th she was soloist for the third time with the Arion Club in Providence, R. I., Jules Jordan conductor, when "Elijah" was given. For the second time Miss Northrup sang with the New York Oratorio Society in a performance of "Joan of Arc" under the direction of Louis Koemmenich in Carnegie Hall Dec. 8, and the following afternoon she was one of the soloists at an afternoon musicale before the Schumann Club, Percy Stephens director. Last Saturday afternoon Miss Northrup was soloist with the Beethoven Club at its regular concert at the Ritz-Carlton. On this occasion she sang groups of French and English songs. On Dec. 31 she will be soloist with the Springfield Choral Society, Arthur Turner conductor, in the "Messiah." She will sing with the Handel and Haydn Society of Boston, Dec. 18.

Boston Club Has Founder's Day

BOSTON, Dec. 9.—The Music Lover's Club of Boston celebrated its fifth anniversary by a "Founder's Day" concert in Steinert Hall, that city, Dec. 4. The compositions of Mme. Edith Noyes-Greene, president of the club, figured prominently on the program, and after the concert a reception was tendered to her and the club's officers. Some of Mme. Greene's songs were sung by Katherine Ricker, the well-known Boston contralto, and Alessandro Alberini, baritone. Eleanor Whittemore, violinist, with Mrs. Greene, played a movement from her violin Sonata, and the composer played five of her piano compositions by request. Other numbers on the program were furnished by Marjorie Patten Friend, 'celist, and Rachel Wade Stoddard.

W. H. L.



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From the New York Reviews  
of December 5th

TIMES:

Good tone, correct intonation, finish of technique, nice taste, and a proper understanding of what she undertook made her playing agreeable and enjoyable.

TRIBUNE:

Young Violinist Warmly Greeted  
by Comedy Theatre Audience.

Miss Starr is an artist of considerable capabilities. Her tone was warm . . . . In her shorter pieces, such as the air of Goldmark, was excellent whenever the music called for legato. Here she possessed poise and distinction. She was greeted warmly.

SUN:

MISS STARR'S CONCERT  
Canadian Violinist Shows Gain in  
Expressive Power

The programme began with a performance of Beethoven's C minor sonata for violin and piano. Both artists showed proper style and feeling.

In some violin solos Miss Starr showed, as she had in the sonata, that her style is gaining in breadth and depth. This feature, together with the possession of a tone naturally rich and an enviable technic, gives much promise for her future.

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## CHICAGO OPERA PRINCIPALS IN GOOD FORM

"Butterfly" and "Tales of Hoffmann" Again Take Their Place in the Repertoire—Farrar, Raisa, Galli-Curci, Muratore, Dalmorès, MacLennan and Others Renew Their Successes in Familiar Roles

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 10, 1916.

"**MADAMA BUTTERFLY**" on Friday evening, with Geraldine Farrar at her best as the Japanese maiden, and "Tales of Hoffmann" on Saturday evening, with Charles Dalmorès in the title rôle, a characterization with which his name has been linked with especial distinction since the Offenbach opera was made known to American music-lovers, were the features of the fourth week of the Chicago Opera Association's season in this city. Repetitions of "Lucia di Lammermoor," with the sensational singing of Galli-Curci, on Monday evening; "Andrea Chenier" on Tuesday, with Raisa and Crimi in the leading rôles; "Königskinder" on Wednesday, with Farrar and MacLennan; "Manon," Thursday evening, with Muratore in an inimitable representation of *Des Grieux*, and an emphatic re-substantiation of this great French tenor's supremacy in the rôle of *Canio* in Leoncavallo's "I Pagliacci" at the Saturday matinée, completed the interesting week's events.

Mme. Galli-Curci again created a furore with her singing of the Mad Scene in "Lucia," captivating her audience with the charm of her vocal accomplishments and with her convincing stage play. Her support as on former occasions was adequate, Nadal, Polese, Arimondi and Hazel Eden making an efficient ensemble, and Sturani conducting with enthusiasm.

Rosa Raisa, whose delineations of *Madeleine* in "Andrea Chenier" contributed much to her reputation as a dramatic soprano of unusual ability, was also heard at the Saturday matinée as *Santuzza* in the Mascagni opera, and repeated her realistic interpretation of this highly colored rôle. Crimi, Rimini, Claessens and Sarame Raynolds all earned praise in their performances in "Andrea Chenier." Especially was Crimi to be commended for his singing of the title rôle, which fits this young Italian tenor most aptly.

### "Königskinder" Repeated

In "Königskinder" Geraldine Farrar has one of the most picturesque figures in modern opera to portray and Francis MacLennan finds the *King's Son* a rôle which is poetic and musically significant. The score of this opera grows in fascination at repeated hearings and though perhaps the themes are less terse and clearly defined than in Humperdinck's other fairy opera, "Hänsel and Gretel," they are made the basis of an orchestral partitur not less masterly. Clarence Whitehill was back in his rôle of *The Fiddler*, Miss Forsaith as the *Child*, and Messrs. Kreidler, Dua and Beck in their respective rôles.

For a vehicle which brings Lucien Muratore into his own as a star of effulgent brilliance, Massenet's "Manon" is eminently suited. As I have mentioned before, the opera, when Muratore sings the rôle of the *Chevalier*, might more fittingly be named *Des Grieux* unless the *Manon* is also in the hands of a star singer. Muratore certainly scored a great success with his arias on this occasion as well as in the general aspects of

his impersonation. Miss Amsden's *Manon* was commendable as before, and in Maguenat the rôle of *Lescart* was one of the high lights of the performance.

Mme. Farrar's *Cio-Cio-San* is such a convincing portrayal, so appealing in its tragedy, so sincere in its childlike credulousness and in its simplicity and put forth with such care-taking detail, that it will always remain one of her finest achievements. Last Friday evening she again disclosed this characterization with an abandon and self-effacement truly astonishing. Her support, with the exception of *Suzuki* (Irene Pawloska), was not particularly noteworthy.

### The Double Bill

In the repetition of "Cavalleria Rusticana," Rosa Raisa and Mr. Crimi took the honors at the Saturday matinée. Crimi deserves especial praise for his improvement as *Turridu*. Muratore was the sensation in "I Pagliacci," again receiving a great ovation at the conclusion of the "Lament." He has usurped Caruso's prerogative in this opera and sings the music with finer musical style than the famous Italian tenor.

Florence Easton, who made such a splendid success in "Siegfried" as *Brünnhilde*, gave to the rôle of *Nedda* a beautiful vocal dress and a fine dramatic interpretation. Rimini and Kreidler took good care of their respective parts. Kreidler singing the music allotted to *Silvio* admirably indeed.

The work of the various conductors during the week has necessarily been strenuous. General Director Campanini conducted the *Giordano* and *Mascagni*

operas, and that means that these works were dominated by a master musician. Egon Pollak in "Königskinder" spun the web of this contrapuntal orchestral masterpiece with unflinching skill; Sturani in "Lucia," "Butterfly" and "Pagliacci" disclosed his intimate knowledge of the Italian school, and Charlier as the leader of "Manon," directed with the elegance of the true French artist.

Much has been written concerning the stage management and lighting effects of the Auditorium, but perhaps a gentle reminder that the Auditorium is more than twenty-five years old and that the lighting system is somewhat antiquated may excuse many things that are remiss in that department.

### A New American "Marguerite"

Charles Dalmorès, in his excellent portrayal of the title rôle of "Faust," was the particular star of the "popular" Saturday evening performance, Dec. 2. Some years ago, when Mr. Dalmorès first played *Faust* here, I made reference to his costumes, and he later informed me that they were exact copies of pictures by Albert Dürer. This ought to be authority enough for the way in which he dresses this part. Vocally, of course, he makes the rôle one of exquisite charm and worth.

Marguerite Buckler, one of the American sopranos of the company, made her appearance as *Marguerite* and, though this was the first time that she had essayed a leading rôle in Chicago, she acquitted herself creditably, if not with great distinction. She sang the "Jewel Song" effectively and made a pretty

stage picture. Messrs. Journet, Maguenat and Dufranne and Myrtle Moses completed the cast, and Marcel Charlier was at home in his direction of the orchestra.

### Octave Dua as "Mime"

For as many years as we can politely remember, Albert Reiss has been the ideal *Mime* in all the performances of "Siegfried" that have been given this side of the Atlantic. On Sunday, Dec. 3, however, a new and most capable *Mime* was discovered in Octave Dua, the versatile and highly gifted Belgian tenor, who contributed much to the performance of this division of the "Ring" series now being presented at the Auditorium. Not only has Dua made his characterization of the dwarf a spontaneous and thoroughly convincing delineation, but he sings the rôle with fine tonal balance and extraordinarily clear diction.

Francis MacLennan, in excellent voice and in the properly adjusted spirit, made of young *Siegfried* a boy, indeed, "who knows no fear," and stood forth a conspicuous figure in the cast. Florence Easton, his wife, as *Brünnhilde*, not only repeated her last year's success, both as to appearance and voice, but surpassed herself in her singing of the love music in the last act.

Clarence Whitehill, recovered from his recent cold, sang the music of the *Wanderer* with resonant tone and true art. Wilhelm Beck's *Alberich* had appropriate force and virulence, while other honors went to Cyrene Van Gordon as *Erda*, Vittorio Arimondi as *Fafner* and Florence Macbeth, who as the *Bird of the Forest*, kept perfectly to the pitch in her tricky music.

Egon Pollak easily has earned the title of one of the foremost Wagner conductors of the day, and such vivid interpretations of the scores of the Bayreuth composer as he gives have not been heard in this city in many years.

MAURICE ROSENFELD.

## NOVEL FEATURES IN CHICAGO CONCERTS

### Flonzaleys Introduce a Sanmartini Trio—Kreisler as de Warlich's Accompanist

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 11, 1916

WHEN the second of the Flonzaley String Quartet concerts was given at the Playhouse Monday afternoon a Trio, by Giuseppe Sanmartini, called "Sonata a tre," for two violins and 'cello, was played in Chicago for the first time. This work is frankly music with melody and rhythm and, though captioned with classic titles, is quite popular in its construction. It belongs to the older writings for strings and was excellently played and well received.

Beethoven's F Minor Quartet, Op. 95, was performed with that intimate feeling and perfect blending which characterize the playing of this quartet. Schubert's Quartet in A Minor was the remaining number.

Tuesday brought forth three concerts and recitals, introducing in one of them Fritz Kreisler, the famous violinist, in the capacity of composer and accompanist. This was the song recital presented at the Illinois Theater by Reinhold de Warlich, Russian baritone, whose program was made up of representative songs by Schumann, Brahms, Franz, Wolf and Strauss of the modern Germans, a group of old folk-songs, ending

with a trio of Scotch ballads arranged by Fritz Kreisler and a group of Russian songs by Warlamoff, Kontski, Gretchaninoff, Moussorgsky and Arensky.

The unusual point in this recital, of course, was the co-operation of Mr. Kreisler, who proved a very fine accompanist, and also an excellent editor of old ballads. Mr. de Warlich, who was said to be suffering from a cold, displayed interpretative gifts of praiseworthy caliber.

Two of Kreisler's songs were redemanded and also Robert Jones's "Go to Bed, Sweet Muse" (dated 1608).

Mischa Levitzki, a young pianist, who made his début here Tuesday afternoon at the Playhouse, is one of the most satisfying of the visiting recitalists whom we have had this season. His playing is clean cut and technically brilliant, and he has sane interpretative ideas.

Frederick Morley, the pianist, gave his first recital of this season at Central Music Hall Tuesday evening, and put before his audience, which was numerous, a prodigious list of pieces. He has a virile touch and ample technique. In his Debussy numbers, perhaps, a more delicate treatment of the pedals might have made them more imaginative and colorful.

Carl Cochems, baritone, furnished the eleventh recital given at the Ziegfeld Theater Wednesday morning, under the Kinsey management, and made a most excellent impression with a rare program. He had the efficient assistance of Isaac van Grove as accompanist.

Mr. Cochems has a pleasant manner, a voice which he uses with much discretion

and art and a diction which is clear in English, though not so perfect in German. He sang with noble style the Prologue from Boito's "Mefistofele" as an opening number and at once had his listeners with him, retaining their admiring interest to the end.

MAURICE ROSENFELD.

### Soprano Gives Hour of Song at Lyceum Theater, New York

An hour of song was given by Phyllis La Fond, the charming soprano, at the Lyceum Theater, New York, on Wednesday afternoon, Nov. 29. In a program of numbers in French, German and English, Miss La Fond delighted an audience which included persons prominent in the musical and theatrical worlds. She revealed a lyric voice of great purity and ample volume, with an especially brilliant upper register, and her interpretations revealed an inner glow of temperamental feeling. Particularly well sung were the Massenet "Il est doux," Bemberg's "Il neige," "Ein Traum" by Grieg, Wolf's "Er ist's" and the Rachmaninoff "Floods of Spring." Edna Rothwell was the able accompanist.

### Jeannette Durno Plays Poetically in Chicago Piano Recital

CHICAGO, Dec. 4.—Under F. Wight Neumann's management at the Illinois Theater, Jeannette Durno, one of Chicago's able pianists, played a recital yesterday in which she emphasized the poetic and imaginative phases of the pianist's art, and was most successful in selections requiring repose and refinement of style. The audience was large and of marked enthusiasm. Several encores were exacted. M. R.

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"His singing of the Gluck air and recitative from 'Iphigenie en Tauride,' with which he opened the programme, was finely executed and left a regret that the opera is given in its original language at the Metropolitan. Mr. Harris sang it in French with admirable legato."

—New York Tribune.

"In the afternoon George Harris, Jr., sang with accented art a programme of the individual character which always distinguishes this tenor's recitals. Especially noteworthy were some songs by Rachmaninoff, sung in Russian."

—New York Evening Mail.

"Few singers have labored to better advantage in de-

veloping the vocal material given them by nature and in attaining such exceptional standards of musicianship as those which Mr. Harris displays. He is a master of music and text as well as song. He is to be commended equally for the choice of the songs and his inspired rendering of them."

—Boston Post.

"One of the most artistic recitals of the season was given at Steinert Hall yesterday by George Harris, Jr. Of the esthetic side of the lyric art he is a prominent exponent. His programme presented an unusually large and welcome number of twentieth century songs. It was on the whole a delightful matinee."

—Boston Journal.

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Published Every Saturday at 505 Fifth Ave., New York  
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New York, December 16, 1916

## HANS RICHTER

Arriving on the scene at a time when the symphonic and operatic conductor was a mere drudge or a soured and academic time-beater, Hans Richter leaves it with that dignitary thoroughly emancipated, exalted in the popular estimate to a height that would once have seemed unbelievable, invested with practically autocratic powers, an individual of brilliant parts, a personality

of paramount distinction—in effect, a virtuoso and a pampered star. The span of Richter's life was longer even than the period of this transformation, for the modern prima-donna conductor is so solidly grounded an institution to-day that he seems almost necessarily the product of a measured and lengthy development. A good deal of invective and calumny has of late years been expended upon the most advanced type of conductor and doubtless some of it can be only too well substantiated and endorsed. But on the whole the leader's elevation to power and principality has been of incalculable importance in advancing the general musical understanding. For a conductor embodies more essentially musical elements than a singer or even an instrumental soloist.

Richter's rise to prominence occurred at a time when Wagner and Liszt had thrown down the gauntlet to the effete, artistically debilitating conditions of orchestral direction. Contact with Wagner fanned into flame the spark of his genius. He dwelt in the master's workshop, so to speak, and made the "clean copy" of the "Meistersinger" score. What a transcendent privilege! His sympathies, his qualities of artistic divination made him sensitive to the subtlest demands of Wagner's music, and when it eventually became question of interpreting it the matter was directly one of self-expression. To every requirement of the new art he responded as by second nature. True, he derived instruction from its mainspring. But, unbacked by his own unfailing intuition and enthusiasm, it could have borne no such fruit. He appreciated the spiritual and epic elements in Wagner instinctively and communicated its minutest emotional traits by a wonderfully subtle orchestral rubato which was something unusual in those days.

To Wagner-lovers he will always remain a revered figure, through the intimacy of his association with the great dramas. His was the inestimable joy of bringing the "Nibelung's Ring" to light, and the delight of participating in the first—and private—rendering of the celestial little domestic symphony, the "Siegfried Idyll." He presently had redoubtable confrères, it is true—men of the stamp of Bülow, Seidl, Levi—and later years have added greatly to the tribe of virtuosi of the bâton. Yet Richter held a distinctive niche of his own in spite of a Seidl on the one hand and a Nikisch or a Toscanini on the other.

But his virtuosity was catholic—a fact not generally emphasized by those who deify him in a Wagnerian shrine. He showed this by his splendid interpretations of the great Brahms' symphonies, which he conducted in Vienna, thus confounding the egregious cliques which pretended to champion one master at the expense of the other. Here was the greatest, the most illustrious and practical refutation of that silly notion which still prevails that admiration for the one school is incompatible with enthusiasm for the other.

Personally he was a lovable character and those who wish a beautifully drawn picture of his devotion to the creator of the "Nibelungen" should not fail to read Judith Gautier's wonderful "Wagner at Home." Technically his mastery was boundless. Besides being a horn-player of unexampled skill, he understood the manipulation of every orchestral instrument from a viola to a triangle.

## BAD MANNERS AT THE OPERA

About twenty-five years ago the rudeness of a large number of box-holders at the Metropolitan reached such a state that the management found itself obliged to take active measures in order to coerce "society" into some semblance of good behavior and gentility. The directorate was driven to inform the "aristocracy" that possession of a box did not altogether entail the privilege of annoying the vulgar herd the whole time and requested a discontinuance or, at least, a moderation of the gentle art of gossiping during the performance.

Things are better now than they were a quarter of a century ago and the box-holders no longer make it a practice to irritate everyone else in the house. But there can be no question that bad breeding still flaunts itself viciously within the same four walls. The percentage of ill-mannered persons in the parquet chairs alone is appalling and most of them are women. We do not refer to the systematic habit of late arrival and early departure, though that, in all conscience, is bad enough. But we fail to understand how persons of presumable politeness will so far and so persistently forget themselves and so lightly respect the comfort of every soul within a fifty-foot radius as to maintain a steady stream of sibilant whisperings or full-voiced volubility during the progress of the music. This absence of courtesy is becoming steadily more marked on the ground floor at the Metropolitan.

Conditions of the sort are doubtless difficult, if not impossible, to eradicate. But with the good-will of the management something, perhaps, could be done to guarantee a trifle more effectually the comfort of those desirous of hearing an opera in silence.

## PERSONALITIES



Photo by Bain News Service

### Elena Gerhardt Here for Long Tour

Elena Gerhardt, the noted *lieder* singer, arrived from Europe on Tuesday of last week on the Norwegian-American liner, after having sung for the soldiers in the European war zone. Mme. Gerhardt appeared in Carnegie Hall Wednesday afternoon for the first time this season. A tour to the coast is planned for her by her managers in April, but before this she is to appear with the leading symphony orchestras in the East, and in recital. The snapshot was taken on shipboard on her arrival in New York.

**Arens**—Conductor F. X. Arens will introduce a novelty at the Christmas concert of the People's Symphony Orchestra at Carnegie Hall Sunday afternoon, Dec. 24, in the form of a Christmas carol, "Stille Nacht," which he has arranged for solo, string and a chorus of twenty women's voices.

**Schnitzer**—After her recent recital in Boston, Germaine Schnitzer, the pianist, was the guest of honor at a tea party, where prominent musicians had an opportunity of meeting her. No less a personage than Billy Sunday sent Miss Schnitzer an invitation to hear him speak at the Tabernacle during her stay in Boston. Of course she went.

**Martinelli**—Giovanni Martinelli, the Metropolitan Opera tenor, had an interesting experience when he sang Canio in "Pagliacci" at the Brooklyn Academy of Music on Dec. 1st. There have probably been an endless number of tenors who have wished that they could fill Caruso's shoes. In quite a literal sense, Mr. Martinelli more than accomplished this universal desire by wearing the identical costume which has vibrated so often to the sobs of the greatest of tenors.

**Gates**—The phonograph company for which Lucy Gates makes records recently ascertained that she had lived in Honolulu and was familiar with the Hawaiian language and the music. Miss Gates then made the record of "Alohe Oe" and created something of a sensation when she conversed with the Hawaiian musicians in their native language. She told them that she had learned her A, B, C's of music while a young girl in their country and sang her first song to Queen Liliuokalani standing on a table.

**Schumann-Heink**—The approaching holidays will find Mme. Schumann-Heink again at her California estate, Grossmont, surrounded by her children. The singer's "world-mother" heart as always goes out to the homeless children of America and Europe, and at Christmas time she brings cheer to hundreds of little tots as well as to older needy persons. Mme. Schumann-Heink lends her assistance to smaller charitable organizations that work independently and in close touch with the poor rather than to the millionaire philanthropies which so frequently lack the personal touch. Nationality, religion and color know no restrictions in Schumann-Heink's giving.

**Beach**—A pretty little story is connected with the charming new song by Mrs. Beach, which the tenor, George Hamlin, included in his New York recital, Nov. 28. The poem, "Wind o' the Westland," is by Dana Burnett and came to Mrs. Beach's attention recently while she was staying at an orange grove at Riverside, Cal. Every morning, before dawn, she was awakened by the tender plaint of innumerable doves, and lay listening with dreamy enjoyment to their melting tones. Subconsciously, the words of Mr. Burnett's poem seemed to fit in against this background of sound, and when the composer had completed her song, she was surprised to see that she had unwittingly used the plaintive call of the mourning dove as a figure in the accompaniment. Mrs. Beach dedicated this latest work to Mr. Hamlin, and, in his thoroughly satisfying interpretation, it made a genuine success.



# POINT and COUNTERPOINT

HOW sad is the result when a professional humorist hits upon music as a subject for his fun-making. Personally, we couldn't squeeze out much of a giggle over the mighty Irvin Cobb's essay on "Music" in the *Saturday Evening Post* some few years ago. But *chacun à son gout* in humor, above all things. So there may be those who can coax forth a chuckle when perusing Edwin L. Sabin's "Four Dollars' Worth of High-Brow" in the December *American Magazine*, the subject being grand opera, and the result—less than one cent's worth of fun, to our thinking.

Grand opera would seem to be easy game for the humorist, but who has hit it off well since the inimitable Billy Baxter? No one, except Frank O'Malley, with his convulsing series on the Wagner "Ring" in the *New York Sun* a couple of seasons ago. Speaking of Wagner, we may add that in Mr. Sabin's article he sets the keynote of his fantasia by spelling the great composer's name "Vogner." That is what we should call real comical—and it has been comical so long! When the professional humorist harps upon music you may be sure that he will play upon the various representatives of the Wagner family name—either the ball player or the maker of palace cars. Here's the reference to Richard by Mr. Sabin:

"He's been dead quite a while, according to the encyclopedia. If he's as good a musician as Hans Wagner is a shortstop, I'll take my hat off to him."

The plot of the piece is that the narrator sits through a "Rheingold" performance (given without intermission) and remarks at the close: "There! End of act one!" We are still laughing so hard that we cannot tell more. Better read it yourself.

Is there a violinist in the house? If so, for his sins, let him ponder upon this bit of verse by Elma Medora Eaton in the *Musical Bulletin* of the Kansas City Musical Club:

OSWALD STRADIVARIUS.  
From the Tune Giver's Anthology  
(With Apologies to Edgar Lee Masters)  
I was one of those highly cultivated violinists,  
Who played sonatas  
And couldn't stand ragtime,  
But somehow I never could get in tune  
With the mazurka.  
And my landlady said I would have to move  
For the neighbors didn't like Sevcik.  
So I changed my ways. I let my hair grow long  
And I put on a soft collar and  
A tie that flapped about my ears,  
And I played "Zigeunerweisen" and  
"The Last Rose of Summer," with a lot of vibrato.  
And the women were all silly about me  
And the men said, "What a sissy he is."  
But I got away with it and am now in  
Vaudeville.  
What does classical music amount to, anyway?

Overheard by Carl Hahn the other evening at a violinist's recital:

She: "How did you like that last passage? Wasn't it satisfying?"

He: "Of course—you mean the passage from the stage to the greenroom."

Addison F. Andrews sends us a clipping from the *New York Herald*, which tells of a fire near Aeolian Hall, as follows:

Scores of persons who had been listening to a concert in Aeolian Hall made hasty exits last night at a quarter past ten o'clock when smoke filled the auditorium. The Kneisel Quartet was singing in the hall at the time of the alarm.

"What a treat it would be to hear the Kneisels sing!" comments Mr. Andrews. "Perhaps it was their singing and not the smoke that caused so many people to beat a hasty retreat."

Another example of music as she is written up by a cub reporter we find in the *Philadelphia Record's* account of the Drexel-Biddle Bible class concert. Here it is:

Sascha Jacobinoff gave three songs in her most delightful voice, the "Ronde des Lutins," by Bazzini being especially appreciated.

Aside from the fact that young Mr. Jacobinoff is well known as a violinist in Philadelphia and elsewhere, and that the

"Ronde des Lutins" is a violin piece, this section of the account is entirely correct.

For picturesque word painting we prefer this criticism of Winifred Christie's playing, from a Hartford paper:

This young artist is no purveyor of pianistic cosmetics; her hands and arms are not the servants of technical rouge; neither condiments nor confectionery are in her line; her touch suggests neither cayenne nor glucose; she carries with her on her journeys no Pandora's box of thrills.

Of course, you get a definite idea of the artist's performance from all this. What? Neither do we.

Alfredo confesses that his knowledge of entomology does not qualify him to pass upon the scientific accuracy of the Aborns' electric sign over the Park Theater entrance:

## MAD BUTTERFLY

At a political meeting Mark Twain's address was interrupted by the passage, outside, of a band playing "The Star-Spangled Banner." The speaker never hesitated. In a moment he had begun to sing the words and to wave his arms violently for all the company to join in the national anthem. The response was hearty, and when the band had passed Mr. Clemens thus concluded his address: "Gentlemen, you will find my speech in full in the morning papers. Only the music will be omitted."

"Crescendo, the baritone, actually seemed pleased at leaving a \$300-per-week operatic engagement to serve as a \$28 a month sergeant in the army."

"Why not? Three music critics are privates in his company."

An English official asked at a ticket office what was to be sung at a concert, says the *Pacific Coast Musician*. The answer was "The oratorio of 'Joseph.'"

"And what is that?"

"Sacred music, sir," said the attendant. "No!" exclaimed The Honorable, "I will have enough of that in Heaven; I want none here." (Evidently he had his choir in mind.)

"But," said the ticket seller, "here is another concert where they play the Mendelssohn 'Scotch' Symphony."

"Good, that just suits me; I always liked the bagpipes. Give me two tickets."

## Dear Point and Counterpoint:

Hark to the musical woes of a modiste. I have been driven to distraction by the noises proceeding from a vocal teacher's studio over my shop, and the other day my assistants and I set up a very hullabaloo of a racket in opposition. Soon the Irish landlady descended upon us and asked why we had been disturbing Mr. Blank. "Well, how about his screeching?" I asked. "Sure, that's different," she replied; "he teaches v'ice culture to the young ladies up at Poughkeepsie."

Patiently, Jeanette.  
New York, Dec. 2, 1916.

There ought to be a comment on that, but we can't think of one that will pass the censor.

The composer's latest opera was being produced. Sitting in the last row in the orchestra stalls he listened to its leaden phrases. The work was a complete failure. As the composer sat, chilled to the heart by the audience's indifference, a woman sitting behind him leaned forward and said:

"Excuse me, sir, I have something belonging to you. Knowing you to be the composer of the opera, I took the liberty at the beginning of the performance of snipping off a lock of your hair. Allow me to return it."

There had been a fire in a big apartment house, with heavy loss of property and many narrow escapes.

"Were there any acts of conspicuous heroism?" queried the reporters.

"Yes," said one of the victims. "With a self-abnegation never before witnessed in a case of this kind, sir, we all turned in and helped to carry out that piano that was on the second floor, back."



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## 1917-18 TOUR FOR TINA LERNER

### Popular Pianist Will Resume Her Concert Activities Next Season

Hundreds of concert-goers all over the country will be interested in the announcement that Tina Lerner, the brilliant young Russian pianist, who has not been heard in this country since the season of 1914-15, will make a concert tour during the season of 1917-18 under the management of Annie Friedberg.

Miss Lerner won her way to the hearts of music-lovers in this country as few other pianists have. Her popularity was based not only upon her personal charm, but upon sound musicianship and exceptional qualities as a pianist.

The coming tour will be Miss Lerner's fifth in the United States. When her last tour came to an end in the spring of 1915, she was prevented from returning to Europe by the war and decided to make her home temporarily in California. She has found the conditions on the Pacific Coast ideal for a rest and for such work as she desired to do in the way of preparing programs for her next tour. She has spent much time in Santa Barbara and other well-known resorts. This was the first opportunity Miss Lerner had had in eight years for a rest from her work as a concert artist.

For three consecutive seasons Miss



Tina Lerner, the Popular Russian Pianist, Who Will Make Her Fifth American Tour Next Year

Lerner appeared as soloist with the London Symphony Orchestra, and her last American tour included appearances with the most important orchestras, in addition to many recitals.

## HEAR BLOOMFIELD ZEISLER

### Pianist Opens Nashville School Series—Local Composer's Songs

NASHVILLE, TENN., Nov. 23.—Each recurring visit of Fannie Bloomfield Zeisler to this city strengthens the bond of affection which musicians here have for her. Her recital on Friday evening as the second artist on the Ward-Belmont artist course, Charles Washburn, manager, was a brilliant success.

The musical season at the Centennial Club was inaugurated Tuesday evening with a recital. The participants were Mrs. E. R. Schumacher, soprano; Mrs. Will C. Hoffman, pianist, and Charles Stratton, a promising young tenor of

Clarksville, Tenn. Three songs by a Nashville musician, Mrs. L. G. Noel, were heard for the first time publicly and attracted much interest. The songs, "Uncharted," "L'l Som'fin" and "Golden Rod," were sung with delicate charm by Mrs. Schumacher. Mrs. Hoffman as accompanist of the evening was delightful. E. E.

### Novaes Plays for Rochester Club

ROCHESTER, N. Y., Dec. 1.—The chief musical event last week was the charming recital of Guiomar Novaes, the young Brazilian pianist, before the Tuesday Musicales Club members at the Regent Theater, Tuesday morning, Nov. 28. There was a large audience and much enthusiasm was shown. M. E. W.



## WITEK-MALKIN TRIO'S ART IMPRESSES BOSTON

Gifted Players Present Reger Sonata at Annual Concert in Hub—New Work Admirably Performed

BOSTON, MASS., Dec. 7.—The Witek-Malkin Trio, Mme. Vita Witek, piano; Anton Witek, violin; Joseph Malkin, cello, gave a concert in Jordan Hall last evening before a large audience, representative of the city's prominent musicians. Schubert's B Flat Major Trio, Tschaikowsky's Trio in A Minor and Max Reger's E Minor Sonata, for piano and violin (the first performance here of the latter work), constituted the program. The concert as a whole was indeed rich in artistic merit. This combination of artists is a fitting one; each player, a musician of the first rank, has reached the sense of proportion, of proper balance in rhythm and all else that goes to make for perfect ensemble effect.

The Reger Sonata seemed the last like Reger of any of his unfamiliar pieces recently heard here. In less able hands the work would have been found uninteresting, but its masterful performance by the Witeks was deservedly applauded last evening.

After the Tschaikowsky Trio all three artists were recalled. The annual concert in Boston of this trio arouses no little interest and attention, and last evening's performance was another distinctive success for the artists.

W. H. L.

## Grace Hoffman Sings at Concert of Schenectady Festival Chorus

SCHENECTADY, N. Y., Dec. 6.—The musical event of the season was the concert last night at the Van Curler Opera House given by the Schenectady Festival Chorus, organized and perfected by the late J. Burt Curley. The Russian Symphony Orchestra, Modest Altschuler director, and the Festival Chorus, under

the direction of Alfred Hallam, of the Skidmore School of Art of Saratoga Springs, N. Y., made deep impressions. Everett T. Grout was heard in a delightful incidental solo. The big feature number was the LeFaun Irish ballad, "Phandrig Crohoore," with music by Charles Villiers Stanford, given splendidly by the chorus and orchestra. Miss Grace Hoffman, a native of Schenectady, was given an ovation when she appeared as the assisting soloist. Her accompanist was Joseph Derrick. The grand finale was the singing of "America" as a great American flag was lowered to the stage. H.

## WINIFRED LAMB HEARD

Young Pianist Appears in Recital in New York

Winifred Lamb, a young American pianist who studied with Claire Osborne Reed in Chicago and later coached with Harold Bauer and Gabrilowitsch, gave a recital at the Comedy Theater, New York, on Dec. 11. Mr. Bauer was in the audience.

Miss Lamb began her program with a Chopin Prelude and Etude, which she played timidly, but gained confidence in the Chopin Sonata. The remainder of a very formidable program contained:

Schumann's Symphonic Etudes, two Debussy numbers, a Dohnanyi Rhapsody, a group of numbers by Tschesnokoff, Ralston, Richard Strauss and Schüett's arrangement of Johann Strauss's "Fledermaus" Waltz.

Miss Lamb is well equipped technically and commands a good singing tone. She needs greater confidence in her own ability and this will undoubtedly come with broader experience upon the recital stage. She made a favorable impression and was cordially received. H. B.

## VIOLINIST'S NEW YORK DÉBUT

Hildegard Brandegee Makes a Highly Favorable Impression

Although her name sounds foreign, Hildegard Brandegee is an American from the Middle West. The young violinist, charming to behold in a gown scarlet as fire in Brahms's Hungarian Dance that she played, gave a recital at the Princess Theater, New York, on Dec. 7.

Miss Brandegee offered a program of unusual interest, the features being Paul Juon's A Major Sonata, Chausson's "Poème" and "Zigeunerweisen" of Sarasate. She also played numbers by Bach, Gaillard, Fiocco, Burleigh, York Bowen, Rachmaninoff and Brahms.

Miss Brandegee plays with plenty of spirit and musical understanding and commands a large tone. This tone is not always as smooth and polished as it might be and occasionally her intonation is not entirely flawless. But, in general, the young violinist displayed many commendable qualities at her début and made a highly favorable impression. Her excellent stage personality is a very strong asset. George Falkenstein was a sympathetic accompanist. H. B.

## Florence McMillan Assists in Three Recitals

Florence McMillan, coach and accompanist, assisted in three recital programs last week. On Friday evening with Henrietta Miner, contralto, she appeared in a private musicale; on Monday afternoon, at the piano for Mme. Clara Clemens Gabrilowitsch, and Tuesday evening in recital again with Mme. Gabrilowitsch.

## Newark Club Gives American Works

NEWARK, N. J., Dec. 8.—The opening concert of the Orpheus Club, Dr. Arthur Mees conductor, was given in Wallace Hall last night. An enthusiastic audience listened to a program which included works by Henry Hadley, Horatio Parker and Dr. Mees's harmonizations of "The Land of the Leal" and "Scots Wha Hae." The soloist was Eleanor T. Owens, soprano. P. G.

# JOHN POWELL CONQUERS BOSTON ANEW!

He Duplicates the New York Success of His "All-Schumann" Program

## THE UNANIMOUS VERDICT OF THE BOSTON PRESS:

"Those rare graces in the concert hall, an original cast of mind, impatience with routine and courage with both impulses, triply bless Mr. John Powell. None but him, it is almost safe to say, among the younger pianists of the hour, would have proposed to their audience such a program as he made for his concert last night in Steinert Hall and ten days earlier for a similar recital in New York. Of the elders, even Mr. Bauer and Mr. Gabrilowitsch, innovators in such things as they have come to be, might have hesitated over it. . . . In turn, Mr. Powell made the 'Faschingschwank' sound almost with orchestral variety, intensity and glow, as though Schumann were minded to write a symphonic poem but chose the instrument that was natural and stimulating outlet to all the promptings of an imagination that in those days was never spent with its own ardor. The pianist's richness of tone, warmth or color and vigor of movement glorified the music from that striding hint of the Marseillaise at the beginning to the glittering abandon of the end."—*Evening Transcript* (H. T. P.)

"The audience it is safe to say, gathered more and deeper understanding of true musical art from this one program than would have been possible to get from half a dozen miscellaneous programs. That his voice (Schumann's) is not more often heard is because there are few interpreters like Mr. Powell who, in addition to the gift of discernment, possess the courage to lay bare their understanding before an audience. The interpreter was unsparing of himself, but he may be assured that the store of poetry he uncovered was worth more to his audience than many etudes, no matter how brilliant."—*Christian Science Monitor*.

"Mr. Powell's recital with its fascinating and unusual program gave unalloyed pleasure. Few can so steadily hold the interest of an audience by their art in interpretation. Thoroughly imbued with the spirit of Schumann's music, Mr. Powell played sympathetically and in romantic vein. . . . An audience of good size was justly enthusiastic. Mr. Powell is always a welcome visitor."—*Boston Herald*.

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# MARCELLA CRAFT

## SOPRANO

Soloist, Cincinnati Symphony Orchestra at Dayton, November 3, 1916.

Re-engaged by Cincinnati Symphony Orchestra for Cincinnati, January 19 and 20, 1917.

Soloist, Minneapolis Symphony Orchestra at Cedar Rapids, May 17, 1916.

Re-engaged by Minneapolis Symphony Orchestra for St. Paul and Minneapolis, November 16 and 17, 1916.

Re-engaged by Minneapolis Symphony Orchestra for Los Angeles, February 7, 1917.

Re-engaged by Minneapolis Symphony Orchestra for San Francisco, February 11, 1917.

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## KUNWALD HONORS MEMORY OF RICHTER

Cincinnati Conductor Presents  
Bruckner Symphony—Culp  
Pleasing Soloist

CINCINNATI, Dec. 9.—The fourth pair of symphony concerts of which the Seventh Symphony of Bruckner was the important feature was given by the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, on Friday and Saturday at Emery Auditorium, with Julia Culp, soloist.

Interest was centered in the Bruckner Symphony. Apparently there was a great disagreement on the part of the audience as to the merits of this work. It shows an extraordinary wealth of thematic material, most unevenly handled and developed. Themes of entrancing beauty are spun out and elaborated to a wearisome length. Before playing the *adagio* movement Dr. Kunwald announced that as it had been written in memory of Richard Wagner, he would play it in memory of Hans Richter, "a king of Wagnerian conductors." Dr. Kunwald gave the work a notable reading. The "Husitzka" Overture received a genuine ovation.

Mme. Culp, who has appeared innumerable times in Cincinnati, quite eclipsed herself. Her Monteverde aria was sung with fine dramatic feeling and opulent power. The finesse of her art was exemplified in her group of *lieder*.

The Cincinnati Symphony Orchestra gave a remarkably successful concert in Lexington, Ky., Monday evening.

Alma Glück and Paul Reimers gave a successful recital in Music Hall, Tuesday evening. A. K. H.

Werrenrath Aids Apollo Club in Tulsa, Okla., Concert

TULSA, OKLA., Dec. 3.—Reinald Werrenrath, the popular baritone, received an inspiring greeting at the recent concert of the Apollo Club. The club chorus, under the director, Robert Boice Carson, showed merits of an exceptional kind. W. R. G.

## Tollefsen Trio Returns from Tour of the South and West



On Lookout Mountain, Near Chattanooga, Tenn. Carl H. Tollefsen, the Violinist, and Augusta Schnabel-Tollefsen, the Pianist, of the Tollefsen Trio

THE Tollefsen Trio returned to New York recently from its tour of the South and Middle West, having filled eighteen engagements in fourteen States. The Trio was everywhere received with enthusiasm. Among the larger works chosen for presentation were Rubin Goldmark's Trio, Op. 1; the Arensky, Op. 32; Mozart E Major, Tschaikowsky A Minor, and Rubinstein B Flat, besides many shorter numbers. The ever-popular "At the Brook," known throughout the country as played by the Tollefsens on the

talking machine, was repeatedly asked for and given as an encore. During its sojourn in Tennessee the Trio was enabled to visit the historic Lookout Mountain near Chattanooga and view the scene of the battle.

Among the engagements filled were the following: Chicago, Carl D. Kinsey Course at the Ziegfeld Theater; Delaware, Ohio, Ohio-Wesleyan University; New Philadelphia, Ohio, Hutchinson Artist Series; Holland, Mich., Hope College; Manitowoc, Wis., Artist College; Bedford, Ind., Matinée Musicales; Nashville, Tenn., Ward-Belmont Course; Macon, Ga., Wesleyan University; Hendersonville, N. C., Fassifern School; Greensboro, N. C., State Normal College; Raleigh, N. C., Peace-St. Mary's Concert Series; New York, Max Sanders Elite Musicales, Harris Theater; Poughkeepsie, Vassar College.

The Trio will appear at the next concert of the People's Symphony Auxiliary Club at the Washington Irving High School, New York, Dec. 29, and on that occasion will play the Goldmark and Arensky trios. Mr. Durieux and Mme. Tollefsen will present the Symphonic Variations by Boellmann, for 'cello and piano. The trio will also assist in the program to be given at the Musicians' Club, Dec. 27, when the club will honor the distinguished American composer, Arthur Foote, with an evening of his own compositions. The Trio, with Joseph Kovarik, viola, will play the Quartet, Op. 23.

### DÉBUT OF TALENTED PIANIST

Pauline Mallet-Prevost Makes Her First Appearance in New York

A young pianist of considerable talent, Pauline Mallet-Prevost, made her début at the Princess Theater, New York, Dec. 5, playing Mozart's C Minor Sonata, the "Moonlight" Sonata of Beethoven, the Bach-Saint-Saëns Gavotte in B Minor, a Chopin Nocturne and Fantasie, Ornstein's "Impressions de Notre Dame," Cyril Scott's "Danse Nègre," two Paderewski numbers, a Schubert Impromptu and Liszt's Eighth Rhapsody.

It was good to see and hear a young artist who takes her work very seriously and who is devoid of mannerisms on the concert platform. Miss Mallet-Prevost has ample physical strength and endurance (her program was indeed a formidable one), but she does not always employ this strength judiciously. She apparently misjudged the acoustics of the little theater, for her tone was sometimes hard and unyielding.

This tendency marred her playing in the Mozart Sonata and to a certain extent in the Beethoven, where her contrasts were made too sharply. Otherwise her work was interesting, well prepared and sincere.

A friendly audience listened to her with interest and accorded her a most enthusiastic reception. H. B.

## WICHITA OBLIGED TO FOREGO ORCHESTRA

Lindberg Players Victims of  
Puritanism—Recital  
in Novel Setting

WICHITA, KAN., Dec. 8.—The Wichita Symphony Orchestra is no more. It succumbed after four years of existence to "too much religion." The ordinance as to Sunday concerts was observed to the letter, but the Mayor closed the concerts in spite of Conductor Lindberg's scrupulous obedience of the law. Evidently it was felt that the character of the programs conflicted with the conditions imposed by law. It is regarded a victory for those inimical to the giving of good music in Wichita on Sunday.

A decided novelty was introduced at John McCormack's concert in the Forum Theater here on Dec. 4, when Merle Armitage, under whose direction these events are given, divided the convention hall in half with an immense curtain. The innovation proved a happy one; it succeeded in making every seat desirable. Mr. McCormack carried all before him. His assistant, too, Donald McBeath, the violinist, also scored heavily. There were about 300 standees, but none of them appeared to mind the physical inconvenience.

The "Tea Room Recitals" in the Inness Tea Room were inaugurated to-day when Cecil Fanning presented an extremely interesting program. Merle Armitage is the manager of these select entertainments and deserves much credit for them. Photographs of the singer were given each guest and autographed by Mr. Fanning. K. E.

### Bechtel Alcock's Concert Appearances

Bechtel Alcock, the tenor, has been engaged to sing in Hackensack, N. J., on Dec. 17; in London, Ont., on New Year's Day, and at Columbia University, New York, on March 23. Mr. Alcock sang Handel's "Samson" at the Church of the Ascension on Sunday, Dec. 3, with gratifying results.

## CHARLOTTE PEEGÉ

SCORES EMPHATIC SUCCESS

In Mendelssohn's  
"ELIJAH" with  
Providence, R. I.,  
Arion Club



Miss Charlotte Peegé, the contralto, has never been heard here before. She created a very favorable impression, however. She has a full, rich voice of beautiful quality and sang her arias with unusual dramatic interpretation. The familiar aria, "O Rest in the Lord," was sung most sympathetically, and with a beautiful legato effect. Her voice showed to special advantage also, in the dialogue between the chorus and the "Queen" in part two.—Providence Tribune.

Miss Peegé, who is a newcomer, proved herself a capable singer with a broad, rich voice which she used with excellent judgment. Her chief opportunity, "O Rest in the Lord," was productive of some fine singing. She took the aria at a reasonable tempo instead of dragging it as is so frequently done to its hurt. It was given with a simplicity of style and vocal sweetness that was very effective.—Providence Journal.

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## M M E. Povla Frisch

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### EXCERPTS FROM HER EXTRAORDINARILY SUCCESSFUL TOUR

"Beyond any doubt Mme. Frisch is one of the most accomplished singers of songs before the public. Hers is a vivid and sensitive temperament, a fine intelligence, a rare power to create atmosphere and portray moods."—Cleveland Plain Dealer.

"In the delivery of song, Mme. Frisch is undoubtedly one of the most brilliant artists who has appeared here in recital in the last decade, and one may say in all truth she creates each song she interprets and paints it with as glowing colors and effects in light and shade as any artist on a canvas. Her program was the perfection of symmetry and form."—Buffalo Courier.

"Mme. Frisch engages the sympathy and admiration of her audience in advance by the art with which her programs are arranged, \* \* \* the fine distinction of artistic interpretation that Mme. Frisch possesses in such amazing measure. Mme. Frisch is an artist of unusually wide sympathies and much power of interpretation. If anyone thinks that such art of tone color is applicable to modern music alone, he simply does not know his Bach or Haendel. Nothing was more triumphantly shown in last night's singing—full as it was of beautiful, interesting, even thrilling moments."—Buffalo News.

"It is as an interpreter that Mme. Frisch is pre-eminent, and her mastery of contrasted tone colors, of the ability to paint moods and of an exquisite pianissimo were constantly evinced in her singing last evening."—The Express, Buffalo.

"Her voice is rich and sweet and she sings with much skill. She presents a splendid stage presence and she holds her audience at all times."—Commercial, Buffalo.

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## COMMENDABLE SINGING BY BUFFALO CHORUSES

Honors for Orpheus Society and Clef Club, with Hemus Soloist—A Well Played Piano Recital

BUFFALO, N. Y., Dec. 8.—Two of the Buffalo singing societies have given concerts this week of distinct artistic value. Monday evening the Orpheus Society, under the direction of John Lund, put to its credit some excellent singing of difficult numbers, one by Director Lund, entitled "Charlemagne," a composition of considerable merit, being received with hearty demonstrations of approval. The soloist of the evening, Adolph Lindquist, tenor, sang two groups of songs, the first in Swedish and German, the second in English. Mr. Lindquist sang with refinement of style and considerable tonal beauty. William J. Gompf gave him excellent support at the piano.

The same evening at the Twentieth Century Club Hall, the Russian pianist, Vera Kaplun-Aronson, played a program in which Russian music was a distinct and novel feature. She plays with rare delicacy and charm, her tone being of lovely singing quality. She was received with warmest demonstrations of approval.

On Tuesday evening the Clef Club, mixed voices, under the direction of Alfred Jury, gave a delightful concert. The singing was fully up to the club's standard and its work was heartily appreciated, recalls for the director being numerous. Percy Hemus was the soloist, his second engagement with the Clef Club. Mr. Hemus makes an appeal both to the mind and the emotions and in a perfectly legitimate way, while his enunciation of English is a model of correctness and elegance. His success was great and his encore numbers almost doubled his original program numbers. Gladys Craven, for Mr. Hemus, and Mrs. Julia Bagnall, for the club, furnished adequate accompaniments.

On Thursday evening, in Elmwood Music Hall, Mischa Elman gave a violin recital, with Philip Gordon as accompanist. F. H. H.

St. Peter's Choir Presents "Stabat Mater" in Albany, N. Y.

ALBANY, N. Y., Dec. 1.—Rossini's "Stabat Mater" was sung by the vested choir of men and boys under the direction of Dr. Frank Sill Rogers, Friday evening as a part of the bi-centenary celebration of St. Peter's Church. The choir soloists, Edgar S. Van Olinda and Howard Smith, tenors; Otto R. Mende, basso, and Edward L. Kellogg, baritone,

sang the phrases allotted to them with real musicianly spirit. Mr. Olinda's and Mr. Kellogg's offerings were impressive. Harry Alan Russell played the organ prelude. Assisting the choir were Inez Barbour, soprano, and Rose Bryant. H.

## ALTSCHULER TOURS SOUTH

Russian Symphony Follows Canada Dates with Many Concerts

Having spent a week playing to crowded houses in Montreal, Ottawa, Quebec, Toronto, Walton and Burlington, the Russian Symphony Orchestra has left that section of the country and is now making a tour in Pennsylvania and some of the States south of the Mason and Dixon Line. The first stop after leaving Burlington, Vt., was Warren, Pa., where Conductor Altschuler and his sixty musicians were greeted with a sold-out house. So well were the Russians received that at the conclusion of the concert the local manager made an urgent request that Mr. Altschuler and his men return for another engagement some time during the season. This was the first time that the orchestra had ever visited Franklin, Pa.; Wheeling, W. Va.; Uniontown, Pa.; Huntingdon and other towns in that section of the country.

In some of the towns the houses were sold out weeks in advance. The fact that nearly all the programs were made entirely of Russian music had a great deal to do in arousing extraordinary interest.

To add to the importance of the program of the Russians, in some places Lada, the little American dancer, was an added attraction. She proved a strong drawing card. Lada was taken up by the society set in all the Southern cities and many receptions and teas were given in her honor. The other soloists on the tour were Carolyn Cone and Emanuel Wad, pianists. In Toronto Jacques Thibaud, the famous French violinist, was heard, while in Ottawa, Quebec, Montreal and Burlington Dora Gibson, the famous English soprano, was the added attraction.

## SANDBY PLAYS IN ERIE, PA.

Capacity Audience Greet 'Cellist—New Chorus Formed

ERIE, PA., Dec. 2.—The chief musical event of the past two weeks was the recital given Nov. 27 by Herman Sandby, the Dutch 'cellist, who offered a distinctive program before an audience of music-lovers that completely filled the Little Playhouse. Compositions by Boccherini, Golterman, Godard, Dvorak and his own arrangement on Scandinavian folk-songs were heard. Mr. Sandby's soulful interpretation and brilliant execution gave great pleasure. Katrina Blass was at the piano.

Dr. Charles G. Woolsey recently organized a new choral society of mixed voices, with weekly rehearsals and several concerts in view. E. M.

Mary Jordan and Lada in Newark Musicale

NEWARK, N. J., Nov. 21.—The second "musical reception" was held in the Robert Treat Hotel last night. The artists were Mary Jordan, contralto, and Lada, the dancer. Both were heartily applauded by a large and appreciative audience. Carl Deis was Miss Jordan's accompanist. P. G.

## Organize Chorus in Olympia, Wash.

TACOMA, WASH., Nov. 28.—Frederick W. Wallis went to Olympia on Saturday to organize a choral society at the request of the committee which has been at work getting the singers of that city together for regular work. Mr. Wallis will arrange a concert late in the winter. A. W. R.

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## SPOKANE ORCHESTRA IN ITS INAUGURAL CONCERT

A Vastly Improved Body of Players Presented Under the Guidance of Conductor Brill

SPOKANE, WASH., Nov. 6.—The first concert of the Spokane Symphony Orchestra season drew a large audience on Sunday afternoon to the Auditorium Theater. The orchestra, under the guidance of Leonardo Brill, has improved immensely since its last appearance. It has more cohesion, is more pliant, its tone is richer, fuller, its color sense more developed, the ensemble smoother, and its artistic perception altogether on a more sensitive plane. It was an instrument instantly responsive to the conductor's every indication.

The "Italians in Algiers" Overture, by Rossini, was given an energetic and spirited performance. Haydn's Fifth Symphony was read with remarkable clearness and expressiveness. The Menuet, for strings, by Bolzoni, entrancingly melodious, elicited much applause. The "Waltz," by Waldteufel, had rhythmic incisiveness and the "Suite Norvégienne," by Danglas, brought the afternoon to a successful conclusion.

The players earned the warmest praise and Conductor Brill displayed imagination, energy, authority and magnetism. M. S.

## WANTED: McCORMACK SEATS

Los Angeles Persons Insert "Ads" to This Effect—Throng of 6300

LOS ANGELES, CAL., Nov. 22.—It is wonderful what a hold John McCormack has on the Los Angeles public! If there had been an auditorium seating 10,000 persons in Los Angeles it probably would have been filled last night when McCormack sang here. As it was, Manager Behrmer had to refund money to 2000 persons and turn away hundreds that came at the last hour without tickets. The audience numbered 6300 persons, the manager stated. Seats were at a premium, with no sellers. In the "Want ads" of the papers there were offers of premiums for seats. From as far away as Tucson, Ariz., came telegraphic orders. From the Piru oil district came a request for seats from a man who had been a boyhood neighbor of McCormack. Mr. McCormack opened his recital with two numbers by Handel, then came a

group of German *lieder* and then the usual Irish and American list. He is singing better than in his former years in opera and using more of the truly musical works.

His delightfully clear enunciation is one point that accounts for this large audience. W. F. G.

## MRS. MACDOWELL IN OHIO

Widow of Composer Appears Before Youngstown Club—Other Recitals

YOUNGSTOWN, OHIO, Nov. 18.—The Monday Musical Club presented Mrs. Edward MacDowell, widow of the composer, in a lecture-recital last week in the ballroom of the Ohio Hotel. The evening was one of the most enjoyable presented, as Mrs. MacDowell has an ingratiating personality and is a splendid pianist.

Valerie Denscher, soprano, and Mildred Dilling, harpist, were the artists presented at the third concert of the Monday Club, this week in Ohio Hotel ballroom. Miss Denscher was particularly pleasing to the eye, as she was dressed in the costume of the countries whose songs she interpreted. Miss Dilling has a splendid technique, which affords support for the expression of her temperament and fine mentality.

The first concert under the auspices of the altruistic department of the Monday Club was held recently in the First Presbyterian Church. Alice Shaw, contralto, of Cleveland, Ohio, was the visiting artist. Harold Funkhouser, organist, contributed some fine numbers. Charlotte Welch Dixon was accompanist. Mrs. Shaw possesses a beautiful voice, powerful and lovely in all its registers. C. W. D.

Allentown (Pa.) Symphony Season Begins with Sunday Concert

ALLEN TOWN, PA., Dec. 1.—The Allentown Symphony Orchestra, under Lloyd A. Moll, gave its opening concert of the season, the first of a series of three, Sunday afternoon in the Lyric Theater before a large audience. Elloda Kemmerer, pianist, was soloist. The orchestra did splendid work, and the soloist was pleasing. M. D. M.

Patricia Murphy, soprano, and Abraham Copp, pianist, scored a success at the recital which they gave in the auditorium of the Young People's Branch of the Educational Alliance at Stuyvesant and Ninth Streets, New York, on Sunday evening, Nov. 26.

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## SCHUMANN-HEINK PLANS HER FAREWELL TOUR

**Diva Going to Europe Next Season and after that Will Begin Her Final Appearances in American Cities—Sings to 9,000 in San Francisco—Candidates for Post of San Francisco City Organist Campaigning**

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Dec. 5, 1916.

**M**ME. SCHUMANN-HEINK gave her second concert in the great Auditorium yesterday before an audience of 9000. As on the preceding Sunday, she was in perfect voice. The accompaniments were played by Edith Evans. Eula Howard Nunan again appeared as the solo pianist.

An announcement made by Mme. Schumann-Heink for MUSICAL AMERICA is that next season will be spent in Europe and that in 1918 the diva will return to the United States and begin a farewell tour.

"This is my thirty-ninth year in public life and I am going to have next year to myself," says the singer. "I shall go to Europe and bring what joy I can to the war sufferers by singing for them and I shall help in the Red Cross work. My eldest son is in the U-boat service and I want to see him and his family and my other relatives. I hope the war will be ended so that I can visit other nations as well as Germany and offer whatever help it is possible for me to give. After spending Christmas of next year in Germany I shall come back to America and begin my farewell tour. It is my intention to make that tour include every city and town in which I have ever appeared in the United States, and so it will occupy two or three years. When it is finished I shall feel that it is time for me to settle down and live at leisure."

### Third Popular Concert

This was the program of the third popular concert by the San Francisco Symphony Orchestra, a concert that attracted as large an audience as the Cort Theater could hold:

Rhapsody, No. 1, Liszt; Lyric Suite, Op. 54, Grieg; "Invitation to the Dance," Weber; Weingartner; Meditation from "Thais," Massenet; Marche Slav, Op. 31, Tchaikowsky.

Edwin H. Lemare, the English organist, will not be appointed San Francisco's official city organist. That much seems definitely settled in connection with the controversy in the Board of Supervisors. Lemare is not a candidate, or at any rate no application has been filed by him, and he will start eastward as soon as his work of seeing the great Exposition organ properly housed in the city's Auditorium is finished. To him was entrusted the installation of the organ. He is receiving a salary of \$250 a week for the work, I am informed by an official in close touch with the Auditorium affairs, but he has been compelled to cancel his concert and lecture tours and is far from satisfied with the situation here.

The San Francisco Exposition Company still has the organist on its payroll. This company, giving the organ to the city and retaining Mr. Lemare to install it, required the city to pay expenses of installation aside from the organist's salary. A municipal appropriation of \$6,000 was accordingly made, of which \$4,000 was paid for the construction of an organ loft. The expenses of the electrical connections will be met out of the same fund. Now the organ is in place, but it is announced that two months will be required for the tuning, so Mr. Lemare will probably be busy here until February.

### Several Candidates Active

Clarence Eddy has long been a candidate for the position of municipal organist and is very generally favored. To-day Uda Waldrop came into the field with a formidable petition. He is a young and skilful organist, and, while he has no national reputation, he has a strong local backing and is popular. Achilles Artigues is also a candidate and his friends tried to have his appointment made by resolution in the

Board of Supervisors. He is a capable organist. Mayor Rolph opposed the resolution, saying that he would veto it, if necessary, for he properly wanted a full and deliberate hearing on the appointment and demanded that the Auditorium Committee be taken into conference on the matter.

An appointment at this time would be premature, for the office of municipal organist has not been created. And it is still to be determined whether this will be a salaried office or whether the organist or organists will be paid a stated price for playing whenever called upon.

The attitude of the Musicians' Union toward the organ may be a matter of considerable concern. It had been expected that the organ could be used in the big exhibitions, trade shows, conventions and other things for which the Auditorium is especially suited. Under the union rules, according to the statements now made, an orchestra of thirty pieces must be engaged every time the organ is thus used.

Ettore Patrizi, editor of the leading Italian newspaper in San Francisco, and also prominent here as a grand opera producer, recently returned from Italy. Of prominent musicians that he encountered abroad he says:

### Tetrazzini Not Singing

"At Milan I ran across Luisa Tetrazzini. She has given up her Lago Maggiore villa to the Red Cross work and has subscribed for \$200,000 of the Italian war loan. She does not sing any more, for the war has saddened her to silence. She told me that she had tried to sing for war charities, but could not because her voice choked with tears. 'I can sing no more,' she said, 'while my beloved country is at war.' Tetrazzini is a changed woman, too, in physical appearance. She has lost her *embonpoint* and is as trim and fresh as a girl, and she says she owes it all to a Californian recipe given her by Mabel Riegelmann."

"Toscanini was in Florence when I was there. He is a rich man and is lavishing his wealth upon his country. He has two sons in the Italian army and his wife and daughter are in the Red Cross work."

"Mascagni was far up in the rough Italian heights, where the cannon were continually roaring. I asked him if he found heart or time to do any composing. He replied: 'How can I write the soft, sweet notes with the cannon dealing death around me?'"

Mr. Patrizi states that Alice Gentle is singing in opera at Milan and has been engaged for the Scala season. It was upon Patrizi's advice that she went to Italy.

The Bracale Company has been definitely engaged for a San Francisco season of grand opera next spring at the conclusion of the Havana season, according to statements made by Frank W. Healy and Mr. Patrizi, who are the local promoters.

THOMAS NUNAN.

## LOUISVILLE HEARS ITS CLUBS

**Quintet and Highland Singers Appear in Concerts During Week**

LOUISVILLE, KY., Dec. 1.—Wilmot Goodwin, baritone, the Louisville Quintet Club and the Highland Choral Club gave four concerts last week. Mr. Goodwin, assisted by Florence Austin, violinist, and Samuel Quincy, pianist, gave two concerts at the Seelbach Hotel Auditorium, under the auspices of the Flower Mission, on Monday and Tuesday evenings.

The usual large throng came out for the concert of the Quintet Club on Tuesday evening at the Woman's Club Auditorium. The work of the club in its ensemble numbers was up to its usual high standard and the cello solos of Karl Schmidt were fine expressions of this player's art.

On Wednesday evening the Highland Choral Club, under William E. Cohen, and with the assistance of a number of other performers, gave a concert at the auditorium of the Broadway School, under the auspices of the East Broadway Civic Club.

H. P.

The Cincinnati Conservatory Opera Chorus was formed recently at that institution. Ralph Lyford is director.

## Winifred Christie

*Following her triumph with BOSTON SYMPHONY ORCHESTRA gives brilliant and poetic performance of Liszt's Sonata at her New York Recital*

### BOSTON SYMPHONY ORCHESTRA

PERFORMANCE OF BEETHOVEN G-MAJOR CONCERTO, HARTFORD, NOVEMBER 13, 1916

*The Times, Hartford, Connecticut:*

In the face of the aggressive blandishments of celebrated keyboard gladiators, masculine and feminine, it is a task of some difficulty to defend or sustain the contention that the pianoforte is a musical instrument. There is ground for the unhallowed thought that pianistic bomb throwers and anarchists on the one side, and pianistic tintinnabulators and perfume bearers on the other side, have struck palms, in a conspiracy almost indecent, to ruin the reputation of an otherwise nearly respectable musical instrument. But along comes gracious and reassuring evidence, by the hands and art of Winifred Christie, that the pianoforte, all its manifold and perverted possibilities to the contrary, is capable of setting free the essence of beauty as beauty manifests itself in the vestments of musical art.

Miss Christie's piano voice was joy and inspiration for young and unspoiled ears; it was comfort and cordial for ears weary and blasé with the din ordinarily described as piano playing. Miss Christie's performance of her Beethoven concerto disclosed consummate adjustment of all the elements that go to make up real recreation of an art masterpiece. In the delicacy and clarity of its perspective, in the chaste restraint, yet vision-tinted molding of its rhythmic, melodic and dynamic contours, Miss Christie's performance has not been paralleled on the Hartford concert platform in many and many a day. This young artist is no purveyor of pianistic cosmetics; her hands and arms are not the servants of technical rouge; neither condiments nor confectionery are in her line; her touch suggests neither cayenne nor glucose; she carries with her on her journeys no Pandora's box of thrills; her playing is transparently true with the honesty of simple loveliness, unaffected artistry and thoroughgoing musicianship.

Vive, Winifred Christie!



Photo by Arnold Genthe, N. Y.

### NEW YORK RECITAL

AEOLIAN HALL, DECEMBER 6, 1916

Winifred Christie displayed again excellent qualities, a fine tone, a subtle discrimination in dynamics, a generally clear technical articulation. She played Chopin's music charmingly, not seeking for the morbid where there was none. She did nothing more delightfully than Mozart's Sonata in F Major; here was the true Mozartean spirit.

—New York Times, Dec. 7, 1916.

Miss Christie is an artist of high aims. She is able to interpret the works of the classic masters with clarity and a fine appreciation of form and style, while to music of more modern writers, as those of the present-day French school, she is able to impart a fascinating range of color.

Miss Christie's delivery of Mozart's sonata, the one in F major, was delightful throughout, both in feeling and style, and again in the Brahms number, where her work was of surpassing excellence in these same respects, and in grace and tonal beauty. In the Liszt sonata the player was also very successful. Here she disclosed unexpected power in tonal sonority. It was a reading of technical brilliance and fraught with much poetic fancy.

—New York Sun, Dec. 7, 1916.

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MASON & HAMLIN, PIANOFORTE



# MUSICAL AMERICA'S OPEN FORUM

## The Right Time to Establish a National Art

To the Editor of MUSICAL AMERICA:

Every thinking person realizes that the isolation caused by this destructive war has thrown our country on its own resources along many lines of thought and endeavor; but it seems to me none is so subtly affected as the realm of art—I mean Art in its most comprehensive term.

The fountain heads of Europe which have hitherto been our inspiration and guide are practically closed, making times propitious as never before in our history for the establishment of a National Art.

This idea incorporates many plans for the development of which the proper co-operation of patron and artificer is necessary.

I feel sure no better medium exists for securing the amalgamation of these interests and the successful distribution of adequate propaganda than journals of such character and distinction as your very reputable and interesting publication.

After much serious thought I have evolved two concrete forms which I think would supply practical bases for material construction and realization of such an institution and which I submit for consideration, criticism and discussion.

First: The founding of a National Bureau of the Allied Arts, for organizing the best methods of their presentation and having for its working aim the encouragement and assistance of the worthy aspirant to recognition of his effort and the elimination of some of the difficulties which now beset him and which I think could be disposed of without any sacrifice, or detriment to incentive.

Second: The institution of a National Arts Day, devoted to the concentrated expression of our ideals in an annual public demonstration of our achievements in the form of concerts, exhibitions, lectures, etc., essentially popular in character to fill every local requirement.

The commercial elaboration of these schemes is obvious to the sophisticated business man and the co-operative value easily comprehended by everyone.

Another phase of the question is an altruistic one but indispensable and one of very evident importance, and one which Mr. Frese and I are very sincerely interested in launching.

We are forming a coterie in no sense a clique, club or rival of any existing society; just a rendezvous for the spontaneous "getting together" of the best exponents of all the arts—less for personal ambition and benefit than for the larger aim of the dissemination of an artistic atmosphere and the ultimate success of the great National cause.

These centers are the life of Art in the Eastern Hemisphere and through the exalted patronage which has always sustained them have made possible the progress of art as we know it today.

Our territory is so vast that it would have to be divided into zones—each zone establishing its center—an idea which I think not only feasible but entirely practicable. We are quite able to support a local London, Paris, Berlin and Vienna, and now that the riches of the Old World and the influence of their environment are more and more isolated and inaccessible it is time we realized and understood our own resources and patronized the germs of our own genius.

MAY ELKIN FRESE.

New York, Dec. 9, 1916.

## Our Symphony Orchestras

To the Editor of MUSICAL AMERICA:

I take this liberty of addressing you on a subject which I deem of the utmost importance to the music of the nation. I have followed for many years your campaign for the upbuilding of American music. I have the most sincere confidence in the work which you have undertaken and I think because of your standing and influence and the success with which you have met in your former endeavors there is no man more suited to the task which I shall suggest than you are.

I have often heard the expression, which I think may be credited to MUSICAL AMERICA that of all the musical organizations in a community which tends to create and build up a musical atmosphere, the symphony orchestra is of first importance; even more so than opera or the influence permeated by a Na-

tional Conservatory of Music. These follow logically in the path that is blazed by the symphony.

I have made a hurried, inadequate calculation of the existing status of the symphony orchestra in America. I find to the best of my knowledge only sixteen orchestras of the first class; you might exclude several of the names which I have included in my list, making the number even lower. No doubt there are twenty to fifty or more symphony orchestras in America of the second, third or fourth class in cities well able to support good, permanent musical orchestras. Very often all that is needed to establish an orchestra on a permanent basis is the opinion publicly expressed from a man of national importance in musical matters, and the resulting enthusiasm will often bring money, advertising, standing and confidence in the building up of a local symphony orchestra.

The following orchestras are probably all permanently established: Boston Symphony, New York Philharmonic, New York Symphony, Russian Symphony, New York People's Symphony, Chicago Symphony, San Francisco Symphony, Cincinnati Symphony, Minneapolis Symphony, Philadelphia Symphony, Baltimore, Detroit, Los Angeles, Kansas City, St. Louis, and the American Symphony of Chicago.

As I have said, my information of the above is inadequate as I have heard only half a dozen of the above orchestras, and my entire knowledge of their inner working is gleaned from the reports in the musical papers.

Following is a list of cities which, in my opinion, should have orchestras of the first class: Washington, where so many attempts at establishing a permanent symphony orchestra have failed and where the musicians will have to hammer away at the government until a subsidy is granted; Pittsburgh, Seattle, Rochester, Buffalo, New Orleans, Atlanta, Indianapolis, Portland (Ore.), Denver, Cleveland, Columbus, Omaha, Milwaukee. Most of the cities of this class have orchestras of more or less importance, indifferently managed, poorly supported and poorly conducted. What is needed in these cities is to gather together the supporting organizations, tell them what the orchestral needs of the city are, and give them the information as to how to obtain the desired results.

The following list of cities should have orchestras at least of the second class: Houston, San Antonio, Galveston, Dallas, Syracuse, Lincoln, Tacoma, Sacramento, Spokane, San Diego, San José, Salt Lake, Toledo, Des Moines, Orange, Louisville, Nashville, Memphis, Richmond, Savannah, Austin, Newark and New Haven.

I think it is within your power to so arouse local enthusiasm in most of these cities that every effort would be put forth to make their local organization of importance.

EARL TOWNER.

2570 Merced St., Fresno, Cal.,  
Dec. 2, 1916.

[Seattle has an excellent symphony orchestra, conducted by John M. Spargur. It is called the Philharmonic Orchestra. Indianapolis has an orchestra conducted by Alexander Ernestoff. In Milwaukee there is an Auditorium Symphony Orchestra conducted by Herman A. Zeitz, while Portland, Ore., and Spokane, Wash., also boast orchestras of considerable importance. San Antonio, New York and New Haven each supports an orchestra meriting the adjective "symphony."—Ed. MUSICAL AMERICA.]

## Should Time Signature of "Nearer, My God, to Thee," Be Changed?

To the Editor of MUSICAL AMERICA:

In Calvary Forum last night Harry Barnhart made his address on "Community Singing" for the city of Buffalo. He said that in a large number of churches the congregations sing the hymn, "Nearer, My God, to Thee," to Mason's tune, "Bethany," in four-four, instead of six-four rhythm.

The question was asked by a member of the audience: "Why was this the case, and did he not think that there are certain rhythms that fit the words to some tunes better than others?"

Is it not possible that the people themselves have found in the four-four measure the correct rhythm for this time?

If so, this letter will explain the reason for what Mr. Barnhart evidently considers an error in hymn singing or at least a lack of agreement.

The Germans say: "Ein National lied

bildet sich selbst!" Which is to say: The people's songs become perfect through a process of evolution. We need only to cite the English and Austrian national tunes, for example, both of which have undergone changes which have rounded them into perfect melodies, so perfect that they shall perhaps never again be changed.

Mr. Barnhart has brought up an interesting question for church singing; we should like to know what others think on this matter of changing the time signature of "Nearer, My God, to Thee."

Yours very truly,

ANGELO M. READ.

Buffalo, N. Y., Dec. 6, 1916.

## A Translator Corrected

Dear Mephisto:

Allow me to write you this letter after a very long time without sending you my news. I remember that my last letter was sent you at the time the De Pasquali Opera Company was operating here in Havana.

Now that the Bracale Opera season is coming step by step I will send you some information about the artists, the operas they perform and the way they do it.

But first of all I pray you to excuse my English, because I have been a very long time without talking that beautiful and expressive language and, of course, have forgotten most of what they taught me in New York some time ago.

I don't want to write you in Spanish, which is my own language, because I am afraid of the translator, and I don't want to be translated in the way Miss Bori was in the last issue of MUSICAL AMERICA, which I have received; for she says in her letter, "I hope to return very soon to this country," and the translator says "I hope to return very soon to this delightful country"; that is, he added the word *delightful*, which she did not write nor mention in her letter. Of course, I don't mean that New York is not a very beautiful and delightful country. On the contrary, I think there is no better place in the world and I would like to stay permanently in it, above all, during the opera season at the Metropolitan. Speaking of the mistakes of the translator, I do not remember which of the world's greatest men, Hannibal, Alexander the Great, Julius Caesar, Washington, Napoleon, Wilhelm der Grosse—or Caruso, said: "Traduttore, traditore," which means that the translator is a traitor.

But returning to the forthcoming opera season in Havana, I must tell you that Riccardo Stracciari, the baritone, is coming to the Teatro Nacional, and I hope he will please Havana audiences. I remember his singing some nine years ago at the Metropolitan Opera House, where he did not make much success. They say Stracciari has improved a great deal, and I hope it is so, for I have heard some of his most recent records in the phonograph, and his voice sounds better and his way of singing seems to be improved.

Another singer is Giuseppe Taccani, who sang in New York at the Manhattan Opera House in 1908-1909 in "Lucia," "Traviata," "Cavalleria Rusticana" and "Pagliacci," and who made his debut in New York with the opera, "Lucia di Lammermoor," with Tetrizzini, Arimondi and Giovanni Polese, the baritone, who is singing presently with the Ellis Opera Company. We heard Taccani some ten or eleven years ago at the Teatro Nacional in this city, with André de Seguro as the first basso of the company and the baritone, Rodolfo Fornari, who sang with the Boston Opera Company some time ago. There comes also Anna Fittzi, *la muchacha bonita*, who sang "Goyescas" at the Metropolitan. Mr. de Seguro says she is a good singer.

And now I want to ask you a question: What about the baritone, José Segura-Tallien? Was he not engaged to sing with the Boston Opera Company of Max Rabinoff?

I suppose you remember this celebrated baritone when he sang five or six years ago at the old Academy of Music, until came Mister Hammerstein and *hammered* on the opera company and took away from it the great tenor, Nicola Zerola, who sang later at the Manhattan. That was a very good and cheap opera company, amounting the price of an orchestra seat only one dollar and 50 cents. I remember the opening performance, which took place three or four days before the Preliminary Season at the Manhattan started, and the opera sung at the Academy was "Aida," with the following cast: *Aida*, Esther Ada-

berto; *Amneris*, Blanche Hamilton-Fox; *Rhadames*, Nicola Zerola; *Amonasro*, Segura-Tallien; *Ramfis*, Paolo Wulmann, who sang later in the opera "Germania" at the Metropolitan. The conductor was Agide Jacchia, well known in New York and Canada. You ought to remember this great performance, which was repeated on Labor Day in an afternoon performance.

*Allora caro Mefisto, vi prego di scusarmi il disturbo che vi rendo con questa lettera, perché supongo che voi siete molto occupato con la stagione lirica al Metropolitan.*

I don't say good by to you, but *arrivederci* and remain very sincerely yours,

THE CUBAN DILETTANTE.

Havana, Cuba, Nov. 28, 1916.

## "A — of a Gruelling Here," Says Holbrooke, Discussing U. S. Trip

To the Editor of MUSICAL AMERICA:

I hope I may congratulate you on your success with your fine paper. Your October Fall Issue was a mighty affair and shows the growth of things (of music) in the States.

I trust you will believe that my articles on America are in good nature. There is nothing spiteful in my summing up and I had a hell of a gruelling. \* \* \* \*

JOSEPH HOLBROOKE.

Harlech, North Wales, Nov. 20.

P. S.—Could you not say that H. W. Gray, 2 West Forty-fifth Street, New York, is sole agent for all my orchestral works in the States. I advertised recently, but this was not put in.

## Art Hidden by Commercialism

To the Editor of MUSICAL AMERICA:

I have read with interest Mme. Redman's letter in a recent issue. Having lived in Belgium and France for more than four years, I could not but notice how truthfully the letter reflects the general European attitude, though I myself have never been to Berlin. There is certainly a descent to rock-bottom in artistic and other education over there. I could have written a similar letter myself, though I never saw Germany.

Hence, when I came to the editorial comment appended I could not but feel immediate dissent, with all due respect; for I have been home now for eleven years, and while I expected some improvement and progress in art matters, I must candidly say that I found very little change, if any, in this direction.

As intimated already, our system of education is largely at fault. Practically we hide the sun of art by holding the almighty dollar too close to our eyes, with the result that everything in reach becomes commercialized; and it actually takes a trip abroad to make many of us realize that all countries are not entirely like our own in this respect.

The subject is interesting. Apparently it has much to do with the advancement among us of art in general.

CHARLES H. BATLEY.

Providence, R. I., Nov. 24, 1916.

## Information Concerning American Composers

To the Editor of MUSICAL AMERICA:

I should like some information for an American program of the composers, Edward Horsman, Deems Taylor, William G. Hammond, their place of residence and occupation, especially, as I have press notices and criticisms of their compositions.

Mrs. W. A. McCLANAHAN.

Springfield, Mo., Nov. 20, 1916.

[Edward Horsman is a prominent New York manufacturer of sporting goods and toys. His place of residence is 157 West Fifty-seventh Street, New York. Deems Taylor is a journalist, at present at the French front for the New York Tribune. William G. Hammond, composer and organist, resides at 15 East Fifty-ninth Street, New York. An interview with Mr. Horsman appeared in MUSICAL AMERICA, issue of Oct. 30, 1915; an interview with Mr. Taylor will be found in the issue of July 17, 1915.—Ed., MUSICAL AMERICA.]

## Orchestral Concerts in Paris

To the Editor of MUSICAL AMERICA:

I am anxious to know if any of the large Paris orchestras are giving concerts this season, and would be obliged if you could advise me on this point. If possible also give me the names of the orchestras and their conductors.

MARGARET M. JOHNSON.

Philadelphia, Nov. 28, 1916.

[The Colonne and Lamoureux Orchestras give joint concerts in Paris. One Sunday Chevillard conducts, the next Pierné.—Ed., MUSICAL AMERICA.]



## Quaker City Critics Perplexed By a Percy Grainger Novelty

By H. T. CRAVEN

PHILADELPHIA, Dec. 11.—When in doubt, O Critic, turn to Pope. Consider these words and be wise:

"Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside."

And if such advice, though good, be difficult to follow, at least it sets the stage for respectful consideration, and the long bewildered public will suffer less from flatly contradictory opinions of the daily press. Mr. Damrosch and his New York Symphony Orchestra came to this city last Monday and presented Percy Grainger's suite "In a Nutshell." "Distorted racketings," said the Johnsonian Mr. Waldo, of the *Public Ledger*. "Discordant incongruity" maintained Mr. Rogers, of the *Inquirer*. "Jolly good amusement," declared Mr. Dimond of the *Evening Ledger*. As for the public, it might be inclined to echo Mr. Chadband's "What is ter-uth?" Was this instrumental offering outrage or art?

Auguste Comte once led a sober little band of "meliorists." The word somehow suggests calm appraisal, cautious sifting of judgment, a happy tinted area between black and white. Assuredly it would be well for our critics to till this soil. Does all that is not absolute virtue have to be vice, and vice versa?

Take Mr. Grainger's suite for example. The very playfulness of the program notes indicates the spirit in which the work should be received. The composer makes no pretense of having written a Fifth Symphony. Clearly he aims to be cleverly facetious in music. Clearly he has succeeded, and with admirable skill. Why condemn W. S. Gilbert and the subtler Charles Stuart Calverly because they were not William Shakespeare? Until their staunch modern champions arose we used to scorn the Muse of Nonsense. But now "Alice in Wonderland" is a masterpiece. Few complain because it isn't "Hamlet."

Art, however, does ask something of foolery. It demands that it should be intelligent, adroit in its manifestation. If "In a Nutshell" fails in these particulars, it fails indeed. Mr. Rogers, it is true, did call it "slapstick burlesque of a low order of minstrelsy." To the present writer this dictum seems to confuse form with execution. There is such a thing as good burlesque. If you don't believe this read Bret Harte's parody of Poe's "Ulalume."

Not even the most adverse commentator here has said that Mr. Grainger dishonored his selected province. "Admirable of its kind" is an honest phrase, too often rusty from disuse.

So little do we know of Australia—to that huge commonwealth's deep irritation—that Mr. Grainger's frivolous but keen musical depiction of its temperament would seem to warrant a welcome, if on that score alone. Why cavil at heretical xylophones, marimbas and rapturous tympani when so rare a sense as that of genuine flavor be imparted? This

Percy Grainger has indeed done in his haunting "Arrival Platform Humlet" (a "humlet" is naturally a little hum); in "Wistful Gay," an orchestral glorification of the typical English musical comedy ditty, more honored in the Antipodes than here, and in the infectious "Gum-Suckers' March." Local color is always fighting its battles in music. It is hard to believe now that this kind of conflict was waged over the Hispanic spices in "Carmen." But so it was, and temporary defeat broke Bizet's heart.

It has been asked whether Mr. Grainger's charming drollery warrants inclusion in a so-called "serious" symphonic program, thus involving the venerable strife in music between rock-ribbed Toryism and innovation. But a certain respected bard evidently did not consider a comic porter out of place in "Macbeth" or a comic grave-digger in "Hamlet."

Program making is a delicate art, concerning which conflicting opinions run rampant. And without questioning the sincerity of the conservatives, it must be confessed that their methods involve ease and decidedly little expenditure of original thought. Even the comparatively casual concert-goer could devise standard musical menus. Brahms, Beethoven, Bach, Schumann, Schubert, Mozart—giants indeed are these, but very familiar Titans. It all suggests that the moth-eaten answer to that moth-eaten question—what books would you take away with you on a desert island? Behold the "cliché" Shakespeare, Milton, Homer and the Bible. That's a safe reply, of course. None disputes the worth of these immortals. But let some professional disturber add "The Cloister and the Hearth," "The Way of All Flesh," "Huckleberry Finn," "The Damnation of Theron Ware," "Bab Ballads," Calverly's "Verses" and "Fly Leaves," Swinburne's "Dolores," Watts-Dunton's "Alwyn," Flaubert's "Temptation of Saint Anthony" and Pierre Louys' "Aphrodite," and then seek the cyclone cellar. Mental initiative, however, is at least implied.

Mr. Damrosch has long stood with the radicals. He plays the classics, and plays them well. But he is ever alert and keen for new flavors. Last season brought forward his exploitation of the interesting John Alden Carpenter. And now it's Percy Grainger. Whatever this conductor's taste may be, it cannot be called lazy.

It's a queer thing, but whenever the Latin Mr. Gatti turns Teuton superb art has its innings. The Metropolitan's German opera performances are almost invariably excellent. The French field is dangerous ground. In the Italian realm some like the present Caruso; some don't. The Wagnerian presentations would shame most of those given in the great Richard's fatherland. "Lohengrin" was last Tuesday night's bill at the Philadelphia Metropolitan. This work is an annual visitor. It is never done badly, and occasionally with rare poetic insight, as was emphatically the case with the latest performance. Rappold is not the best of *Elsas*—she is no Johanna Gadschi—but she has intelligence and restraint. There was a time when heartless commentators called her the Marion Weed of the New York troupe. This was never quite fair, but it should be whispered to-day. Happily for American operatic art there was only one Miss Weed. The Brooklyn soprano, of course, should abandon Italian rôles. The shudder caused by her last year's *Leonora* is still uncomfortably remembered. But Marie Rappold is very tolerable in the Wagnerian domain, and she is constantly improving.

The somewhat feminizing treatment that Artur Bodanzky too often accords to Wagner was hardly evident at all in his admirable "Lohengrin" reading. There was throbbing, unworldly poetry in his handling of the score. The large audience, though not of "sell-out" proportions, tingled with duly inspired artistic ecstasy. What will it do when tottering old "Trovatore" is ground forth this week? "I wonder why some

things are?" inquires Mark Twain. Why is "Trovatore"?

However, there will be one novelty in the performance in the presence of Claudia Muzio as *Leonora*. The present writer heard this new soprano as a member of the ill-starred organization which Henry Russell took to the equally ill-starred Champs-Elysées Theatre, Paris, in 1914, just before the war opened. She seemed then to have respectable lyrico-dramatic gifts, but there was no hint of sensational merit.

Home enterprises have been again claiming their share of Philadelphia music patrons' attention. Mr. Stokowski's orchestra returned after a successful tour and resumed its regular Friday afternoon and Saturday night concert series at the Academy. The conductor, however, was ill and concert master Rich wielded the baton. He has considerable skill as a director, but it required something more than that to make the assigned program interesting. Pretentious polyphony failed to cloak essential inspiration in an American novelty, Arne Oldeberg's "June," led by the composer. The work seems unworthy of extended analysis. It is not likely to be repeated here. Efreim Zimbalist played an elaborately orchestrated concerto by Frederick Stock, leader of the Chicago Orchestra. Instrumental pretense and thematic dullness were again revealed. Moreover, the soloist's performance was singularly lacking in temperamental appeal. That graceful but conventional program-introducer, Weber's "Euryanthe" overture was suitably interpreted by the orchestra and familiar beauties were extracted from Schu-

mann's "Rhenish" symphony and the trite Second Hungarian Rhapsody.

One wonders whether a serious idealist like Mr. Stokowski would ever exploit a Percy Grainger. Our orchestra's director is by no means averse to novelties, but he likes to play with flames that aim to be Promethian fire. Witness his production of the mammoth Mahler Choral Symphony last season. He is to introduce us to another work by the same composer this week.

Giving Berlioz's "Damnation of Faust" on Wednesday in the Academy of Music, the Philadelphia Choral Society quite surpassed itself. Mr. Thunder conducted ably and Julia Heinrich and Henri Scott were commendable vocal stars. But the most significant feature of the evening was the sheer dynamic force and inspiration of the composition itself. There is superb musical writing in this too seldom offered work. Since the war has temporarily suppressed Wagnerian art in France, Berlioz figures prominently on orchestral programs. There is a harvest of musical virtues in the "French Wagner's" works. Even his very ambitious opera of "Les Troyens" is possible to-day, as Raoul Gunsberg proved in his version offered to the Paris public. The Metropolitan's recorded success with Gluck's "Iphigenia" easily demonstrates the appeal of neglected masterpieces over minor novelties of unproved worth. A complete French company—which the Metropolitan lacks at present—could revivify some fine lyrico-dramatic achievements. Strengthen the French wing as much as the German and surprising things might happen.

### PLAY SLAVIC MUSIC AT SANDERS' SUNDAY CONCERT

Russian Symphony Strings Give Unique  
Program at Harris—Clarence Bird  
and Lydia Lindgren, Soloists

A Russian program by the string section of the Russian Symphony Orchestra, under Modest Altschuler, was the offering of the Max Sanders's Sunday night concert "Elite" course at the Harris Theater on Dec. 10. Tchaikowsky's tuneful Suite and a couple of Napravnik pieces were the most diverting, although Lalo's "Naomi" Serenade, with its glorified Hawaiian flavor, was likewise engaging in its appeal to the audience. Mr. Altschuler directed with spirit and intelligence.

Because of the limitations of a string body as an accompanying instrument, Clarence Bird forsook the announced Saint-Saëns Concerto and gave in its place the Chopin Fantasia, with several other offerings. Mr. Bird played tastefully and created a good impression. Lydia Lindgren, the beautiful Swedish soprano, who was the other soloist, seemed to be under a nervous strain, so that we prefer not to pass an opinion upon her singing on this particular oc-

casion. Her vehicle was the exacting Gounod aria from "Sapho." The program did not mention the name of her accompanist; he was excellent, however.

A. H.

### VOCAL-VIOLIN RECITAL

Myrtle Thornburgh and Grace Freeman  
Please Their Hearers

At the Criterion Studios in Carnegie Hall, New York, an interesting musicale was given on Dec. 6 by Myrtle Thornburgh, soprano; Grace Freeman, violinist, and Frances Foster, accompanist.

Miss Thornburgh with splendid dramatic intensity and beautiful tonal quality sang the familiar aria from "Madama Butterfly" and was heard in numbers by Bungert, Strauss, Rückauf, Ronald, Carey, Brockway, Borodine and MacFadyen. With violin obligatos by Miss Freeman, she sang Massenet's "Élegie" and Weil's "Spring Song."

Miss Freeman, a capable violinist, played Bruch's Prelude and Adagio from a Concerto with excellent understanding. With considerable charm she performed shorter numbers by Saint-Saëns, Granados, Cui, Couperin and Kreisler.

The musicale was greatly enjoyed and the soloists were cordially received.

## RUSSIAN SYMPHONY ORCHESTRA

MODEST ALTSCHULER, Conductor

CANADIAN PRESS WARMLY ENTHUSIASTIC

"The Russian Symphony Orchestra made its appearance at Ottawa last night in the Russell theatre. It was greeted by a very large and distinguished audience, and it gave a performance that surpassed in brilliance anything of a like nature heard in the Capital for many years. After each number the conductor and orchestra received an ovation and at the close of the program (with Tchaikowsky's brilliant 'March Slav') there was the wildest applause. It was wholly deserved, for such a program and such a performance will probably not be heard in Ottawa for a long time to come."—OTTAWA (CANADA) CITIZEN.

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# NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Boston Music Company\* issues two new violin compositions, by Edwin Grasse, a Scherzo and an Arioso. Mr. Grasse has proved long since that he is a very gifted composer, as well as violinist; these two compositions will convince those who do not know his creative talent that he is one of the men in America today with real ideas. The Scherzo abounds in fascinating rhythmic and harmonic touches, and is as clever as it is individual. It is dedicated to Theodore Spiering, who performed it in manuscript last season at his New York recital. Mr. Grasse began a series of "Songs Without Words"—happily not à la Mendelssohn!—some time ago, and the Arioso is No. 9 in that series. It is a fine, deeply felt *Andante amoroso*, with plenty of opportunity for an able violinist to give his tone full play. Sonority in its performance is absolutely a necessity.

Albert Stoessel, an American pupil of Willy Hess and a member of the Hess Quartet in Berlin for a time, is represented by some original compositions and some transcriptions. His own pieces are interesting, though wanting in consistency of style. In the Lullaby, the first of two pieces, Op. 8, Mr. Stoessel is himself and the piece works out nicely, unpretentiously; the same may be said of the Humoresque, which is very clever. But the section in B Major, *Andante*, is too commonplace. It reminds us of the middle portion of d'Ambrosio's Serenade!

"Crinoline," subtitled "minuet in olden style," begins delightfully; one thinks that one is playing Mozart. But on the second page "whole-tonism" creeps in and spoils the sunshine of the episode. If anything could be inappropriate here it is the harmonic dress that Mr. Stoessel has provided. A minuet in modern idiom would be welcome and it might be entrancing; but a minuet beginning à la Mozart and entitled in "olden style," which in its second breath utters things that Mozart would have called anathema, cannot carry conviction. And this despite the charming coda, with its question and answer in violin and piano so deftly managed.

"Dreams of the Summer Night" is a charming serenade, with some fine writing in the section marked *Piu mosso ed animato*. There is further a Minuet (On a Theme by Tchaikowsky), which is attractive and appealing in its naïveté, and a well conceived transcription of Fauré's lovely song, "Evening." Mr. Stoessel has more than average talent; he can avoid both commonplaceness and inconsistency if he will exert more serious thought in his creative work than he has in the compositions discussed here. What he needs is experience as a composer, a

\*SCHERZO, ARIOSO. Two Compositions for the Violin with Piano Accompaniment. By Edwin Grasse. Prices, \$1.25 and 60 cents each, respectively. LULLABY, HUMORESQUE. Two Compositions for the Violin with Piano Accompaniment. By Albert Stoessel. Op. 8. Prices, 50 and 75 cents each, respectively. "CRINOLINE" (MINUET). "DREAMS OF THE SUMMER NIGHT." MINUET (On a Theme by Tchaikowsky). For the Violin with Piano Accompaniment. By Albert Stoessel. Price, 75 cents each the first and third, 60 cents the second. "EVENING." Song by Gabriel Fauré. Transcribed for the Violin with Piano Accompaniment by Albert Stoessel. Price, 60 cents. "SONGS MY MOTHER TAUGHT ME." Song by Antonin Dvorak. Transcribed for the Violin with Piano Accompaniment by E. Adler. Price, 50 cents. Boston: The Boston Music Company.

thing without which no art can reach maturity.

There is issued a very simple transcription for the violin with piano accompaniment of Dvorak's beautiful "Songs My Mother Taught Me," made by one E. Adler, who has done nothing with it other than to write it out for the violin, giving the second stanza in the higher octave, *forte*, whereas the first stanza is played *piano*.

WILLIAM STICKLES shows individual touches in his new Christmas song, "The Angel's Song," which Huntzinger & Dilworth issue for the Christmas season.† It is a thoughtful setting of its text, and the first page is altogether lovely, harmonically. Probably the second part of the song, built on more conventional lines, will most quickly win the favor of singers, but that is by no means to be charged against Mr. Stickles. The *Allegro* is climaxed with excellent judgment and the effect of the song will be considerable when well sung. There are published with it obligato parts for violin or 'cello. The song is issued in two keys.

THE new Ditson organ issues‡ include Gottfried H. Federlein's charming Meditation in A Flat, a lovely Pastoral in A Minor, by Adolph M. Foerster, the "Prelude and Christmas Pastoral," from Charles Fonteyn Manney's cantata, "The Manger Throne," finely transcribed for concert organists' purposes by Richard Keys Biggs; two Glière pieces, *Mélodie in D* and *Romance in E Flat*, well arranged for the organ by Harvey B. Gaul, and Philip James's "Méditation à Sainte Clotilde."

Of these pieces the most important by far is Mr. James's. In fact, it is one of the American organ pieces of the day. Its future is assured, for it contains ideas and possesses qualities that few new organ pieces made in America can lay claim to. (Our organ composers are our least original composers!)

Mr. James has written a fine free composition, rich in harmonic ideas, rich in free counterpoint, and above all free from the shackles of convention. It is Franckian in feeling; why not? Is not the title of the piece "à Sainte Clotilde"? And more than that, Mr. James introduces a fragment of the second theme of the first movement of the Franck Symphony, suggesting the spirit of Franck hovering in the famous Paris church. Later he joins his theme and Franck's with fine results.

The composition does not end on a triad! How the old-fashioned organists will fume when they reach the end of this piece! How they will call Mr. James iconoclast and other desirable things! Mr. James should not fear such criticism, for he is showing that he can be individual in whatever department of composition he works. Even in anthems, yea, even in organ composition! Our compliments and congratulations, Mr. James!

TO a poem of Irish lilt by Cecil Fanning, Gertrude Ross has composed a charming song, "The Cusha-Bird," just

†"THE ANGEL'S SONG." Christmas Song for a Solo Voice with Organ Accompaniment and Violin or 'Cello Obligato. By William Stickles. New York: Huntzinger & Dilworth. Price, 75 cents.

‡NEW COMPOSITIONS AND TRANSCRIPTIONS FOR THE ORGAN. Boston: The Oliver Ditson Company.

issued by the house of White-Smith.‡ Mrs. Ross has reflected the Irish feeling of the poem. It is bright music, fresh and free from the affected and will sing most gratefully. Mrs. Ross has distinct talent and her new songs show that she is working seriously and producing better things from time to time. The song is dedicated to Mr. Fanning. It is issued in three keys, high, medium and low.

A USEFUL piece in piano teaching is Edward Shippen Barnes's Etude in G Minor.|| Mr. Barnes is a very able young American musician, who came forward as a composer some eight years ago with an Op. 1, made up of six engaging piano compositions. Since then he has busied himself with organ composition and works for the church, a fine cantata and some serious anthems among them. This *étude*, written probably in a leisure moment, is not as original as some things he has done, but it is excellently written, with knowledge and taste. It happens to lie splendidly for the piano and the fingering has been indicated authoritatively by Louis Oesterle.

HINDS, Hayden & Eldredge issue a song for a medium voice, entitled "Always One More Dawn," by Anna Priscilla Risher.¶ It is a setting of a poem by that gifted young American, Mary Carolyn Davies. The music is exceedingly melodious, a bit à la Massenet at times, and reaches a stirring climax. There is a false accent in the second measure of the second stanza, where the word "witchery" is set with the strong accent on the third syllable. It is a difficult word to set to music, we admit, but this may be adjusted. On the whole, it is a welcome song and should find admirers.

§"THE CUSHA-BIRD." Song for a Solo Voice with Piano Accompaniment. By Gertrude Ross. Boston-New York-Chicago: The White-Smith Music Publishing Co. Price, 60 cents.

||ETUDE IN G MINOR. For the Piano. By Edward Shippen Barnes, Op. 20. New York: G. Schirmer. Price, 60 cents.

¶"ALWAYS ONE MORE DAWN." Song for a Medium Voice with Piano Accompaniment. By Anna Priscilla Risher. New York: Hinds, Hayden and Eldredge. Price, 50 cents.

## LECTURES IN DANVILLE

Virginians Hear Folk Lore Talk by Dr. Smith—Form Glee Club


DANVILLE, VA., Nov. 19.—The Music Study Club presented Dr. C. Alphonso Smith of the University of Virginia in his lecture on folk-songs and ballads last night at the Y. M. C. A. Auditorium. Dr. Smith was heard by a large audience. This was the first public meeting in the season's program of the Music Study Club. Thirty-eight of the 305 surviving English and Scotch folk-songs have been recovered in Virginia, he said.

The Apollo Glee Club of Danville has been organized by some twenty of the leading male singers of the city. Officers are R. L. Reams, president; George P. Geoghegan, Jr., secretary, and C. L. Davenport, treasurer.

The Gamut Club of New York, a women's organization, is presenting programs of the women composers on seven successive Thursdays, beginning Dec. 7 at the Forty-sixth Street clubrooms. Mrs. Etta Hamilton Morris, soprano, and Alice McNeil, accompanist, gave the works of some twenty women composers on the opening night.



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## TORONTO WELCOMES THIBAUD

French Violinist Plays with Russian Symphony—Pupils in Opera

TORONTO, CAN., Nov. 18.—A large audience greeted the Russian Symphony Orchestra, under Modest Altschuler, at its concert on Thursday last, and showed by unstinted applause how the splendid program was appreciated. Jacques Thibaud, the French violinist, was the soloist of the evening and received a warm reception, the fact of his having just returned from the trenches adding interest.

Two nights of grand opera scenes were given in Convocation Hall Wednesday and Thursday by the artist pupils of Otto Morando, director of the Canadian Academy of Music. Stanley Adams was stage director and under his management everything was carried out with the utmost smoothness. Mr. Morando and Luigi von Kunitz were the pianists, playing two instruments for the accompaniments. Mrs. Arthurs designed the costumes. Those taking part were:

Jean Anderson, Mrs. John Macdonald, Ruth Smith, Irma Williams, Marguerite Fleury, Blake Lister, Lenore Ivey, Lillian G. Willson, Mrs. Douglas Raymond, Maisie Tough, Marjorie Dennis, Mrs. K. Zimmerman, Olga Tough, Stanley Adams, Douglas Stanbury, Leila Auger, Viola Chaplin, Betty Green, Marie Bothwell, Caroline Gillmor, Jean Ross and Madelyn Stretton.

S. M. M

## Varied Programs Given at Spokane, Wash.


SPOKANE, WASH., Nov. 28.—The second Musical Art concert was well attended. Mrs. Eleanor Osborne Buckley, soprano, was a charming soloist. George Buckley, violinist, was warmly applauded and responded with an encore. Samberson Lamberson played the accompaniments effectively. Mrs. Eugene Wiener gave a light opera program at the Woman's Club Matinee Musical before an appreciative audience. The other principals were Miss Miloradovich, E. J. Blount, Eugene Wiener, Arthur Grauman, and the club quartet, Mrs. Clyde Tourgee, Mrs. C. Goodsell, Mrs. C. F. Shea and Mrs. Chester Cole. Mrs. W. H. Kellogg officiated at the piano. A benefit performance for the Sacred Heart Hospital was given by Floy Le Page at the Strand Theater. She was assisted by Hildegard Guth, pianist, and Eduard Bruck, cellist.

Constance Purdy sang in Meadville, Pa., under the auspices of the Wednesday Music Club on the evening of Dec. 4.



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## SERENADE GAVE GIULIO CRIMI CHANCE TO BECOME OPERA STAR

While Singing on Street with Young Friends, Italian Tenor Was "Discovered" by Maestro Who Undertook His Tutelage — New Campanini Artist Chosen by Zandonai and Puccini to Create Role in New Operas

IN Giulio Crimi, the Chicago Opera Association possesses a tenor who has risen to his present point of vantage by dint of unwavering industry and determination. Mr. Crimi's humble beginnings in Catania (Bellini was also born in that city) included an education procured by means of scholarships. After he passed boyhood the singer earned his own living and supported his widowed mother by copying his professors' lessons during spare hours. He studied two years at the Catania University with the intention of devoting himself to a legal career. Lacking sufficient money, Mr. Crimi took a government examination for a position in the telegraph and post offices, and finished highest among about 1000 entrants. He retained the position thus procured for about two years.

One night Mr. Crimi was out with some young friends and, as was their wont, they were singing a serenade to the strumming of a guitar. It chanced on this particular evening that the maestro Matteo Adernò came within ear-range of the group and noted the unusual timbre of young Crimi's voice. Adernò suggested that the tenor place himself under his tutelage, agreeing to give Mr. Crimi lessons at the very modest rate of thirty lira per month (about twenty cents per lesson). However, the maestro eventually profited richly through his generosity to the impecunious young singer, for after Mr. Crimi completed his studies and became a shining success, pupils flocked to Adernò's studio and prosperity followed in their wake.

### Chosen by Mascagni

Giulio Crimi made his debut in Treviso, in the opera, "Le Wally." His voice and bearing delighted the gathering, and since this first appearance Mr. Crimi's career has been almost an unbroken round of success. He has sung at leading theaters in Italy, such as the Philharmonica (Verona); Massimo (Palermo); Politeama (Florence), and Dal Verme (Milan). Mascagni selected him

to sing "Isabeau," at the performance of which Riccardo Zandonai was present.

The latter was struck with Mr. Crimi's talents and immediately requested the tenor to sing the rôle of Paolo (which part he will sing with the Campanini



GIULIO CRIMI, Young Italian Tenor of the Chicago Opera Association. To the right, as Paolo in "Francesca da Rimini"

forces in Chicago) in "Francesca da Rimini." Another similar signal honor was recently conferred upon Mr. Crimi by Puccini, who selected the young artist as a principal for his new opera, "Rondine," which will be produced next season at the Casino, in Monte Carlo. Mr. Crimi has been heard at such important opera houses as the Carlo Felice (Genoa); Scala (Milan); Reale (Madrid); Colon (Buenos Aires, where he has a three seasons' contract); Brazil, and the Chicago Auditorium, where he is at present appearing. His immense repertoire includes, "Le Wally," "Girl of the Golden West," "Traviata," "Manon" (Puccini), "Tosca," "Bohème," "Fedora," "Andrea Chenier," "Madame Sans-Gêne," "Francesca," "Isabeau," "Cavalleria,"

"Aida," "Lucia," "Pagliacci," "Huguenots," "L' Africaine," "Ballo in Maschera," "Francesca" (Mancinelli), "Carmen," "Ernani," "Jewels of the Madonna," "Mefistofele." His Chicago debut was in "Aida." G. V.

## PIANO IS ORCHESTRA FOR OKLAHOMA CITY OPERA

With Further Aid of Harmonium Gallo Company Fills Dates Despite Strike

OKLAHOMA CITY, OKLA., Nov. 25.—The San Carlo Opera Company played for a second time in three years at the Overholser Theater, Nov. 23 and 24, presenting "Rigoletto," "Tales of Hoffmann" and "Aida." The orchestra of union musicians was not allowed to take part in the performances because of the theatrical workers' strike in the State, and because the Overholser Theater is non-union. A piano and harmonium accompaniment was provided and the performances went on as scheduled. The singers had some difficulty in adjusting themselves to the situation and very frequently sang flat. Considering the circumstances, however, they did exceedingly well, and the third performance offered, "Aida," was excellent.

Reinald Werrenrath, the baritone, made his second appearance in recital in this city on the evening of Nov. 22. The audience was appreciative and demonstrative, recalling Mr. Werrenrath many times. In addition to his encores he was kind enough to add to the printed program several numbers that were specially requested—the "Pagliacci" Prologue, "Danny Deever" and "Fuzzy Wuzzy." C. H.

### GIVE "CREATION" IN LYNN

Massachusetts City Hears Chorus and Able Soloists

LYNN, MASS., Nov. 24.—Under the direction of Arthur B. Keene, the Lynn Choral Society, accompanied by the Lynn Orchestral Club, gave a performance of Haydn's oratorio, "The Creation," last evening in Classical High School Hall.

The chorus was assisted by Geneva Jefferds, soprano of the Old South Church, Boston; Willard Flint, the Boston, basso, and Roy W. Steele, tenor, from New York. The chorus, about seventy-five in number, gave a smooth and well balanced performance. Miss Jefferds, a newcomer to Lynn, sang the soprano rôle in a convincing and authoritative manner. She possesses a soprano voice of great beauty, and it is even and clear throughout its register.

Mr. Flint, an experienced oratorio singer, sang the dramatic music of *Raphael* with fervor. His perfect diction was a delight. Mr. Steele made much of his part.

### MCCORMACK STIRS DENVER

Largest Audience on Record at Recital of Noted Tenor

DENVER, COL., Nov. 27.—John McCormack sang here tonight to the largest audience that has ever attended a concert by an individual artist in the history of Denver. Every seat in the big municipal auditorium was occupied and nearly a thousand persons occupied chairs on the stage and in the orchestra pit.

McCormack's singing had the old-time charm of beautiful tone and cameo-clear enunciation, plus the poise and authority of constantly maturing art. Donald McBeath, the violinist, and Edwin Schneider, the accompanist, shared in the favor of the enthusiastic audience. J. C. W.

Reversal of Verdict for Singer in Suit on Salary as Church Soloist

The Appellate Division of the Supreme Court on Dec. 1 reversed the decision of the Supreme Court giving a verdict of \$950 to Edith Magee in an action for breach of contract against Horace W. Fish, secretary of the Music Committee of the Fifth Avenue Baptist Church, where Miss Magee was contralto soloist. The singer alleged that in January, 1914, she was told that her contract, which expired on May 1, would be renewed and that it was not necessary for her to seek another engagement. The contract was not renewed and the singer sued for a year's salary. The higher court decided that only a written contract could be valid in the case.

## HOUSTON ORCHESTRA IN OPENING CONCERT

New Conductor and Local Singer as Soloist Gain Audience's Warm Approbation

HOUSTON, TEX., Dec. 2.—On Thanksgiving Day afternoon the Houston Symphony Orchestra gave its first concert of this season, and, though there were all sorts of attractions playing elsewhere, intercollegiate football games, special light opera matinées, etc., the Symphony's audience crowded the Majestic Theater to the very doors. Paul Bergé made his first appearance as director and won golden opinions. The body of musicians, numbering forty-three pieces, worked under his direction with most pleasing unanimity of purpose. Haydn's "Surprise" Symphony, Percy Grainger's "Mock Morris" and Mendelssohn's "Ruy Blas" Overture were the compositions which were given superb readings.

The soloist was James Dow, Jr., a native Houstonian, whose exceptionally pure tenor voice has been carefully cultivated. His selection from "Manon" was tremendously applauded, and he was persistently recalled for encores.

On Tuesday evening, Reinald Werrenrath, under the auspices of the Treble Clef Club, gave a lecture-recital in the Auditorium's banquet hall, which was completely filled with a thoroughly pleased audience. Numbers of request slips for extra songs, happily remembered from Werrenrath's earlier visits here, were sent up to the singer on the stage. Mr. Werrenrath on Thanksgiving Day was the dinner guest of Mr. and Mrs. R. C. Duff.

WILLE HUTCHESON.

Altschuler Orchestra Warmly Applauded in Huntington, W. Va.

HUNTINGTON, W. VA., Nov. 30.—Thus far the most important musical happening of the year has been the appearance, last Saturday, of the Russian Symphony Orchestra, under Modest Altschuler, at the Huntington Theater. Afternoon and evening performances were given. At the afternoon concert the soloist was Carolyn Cone, pianist, who played brilliantly, and acceded to many requests that she participate also at the evening concert. The audiences evinced warm enthusiasm. An important additional feature was the appearance of Lada, the noted dancer, whose art proved a delightful adjunct.

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## "ENTENTE" MEMBERS ALLIES IN ART, TOO

**Movement Inaugurated to Encourage Musical Reciprocity Among the Nations**

PARIS, Nov. 23.—"Alliance Artistique" is what the new musical propaganda is called, and it is already in operation in France and Italy and some of the South American countries. The alliance is nothing more than a movement to encourage international recognition of French, Russian, Italian and perhaps Spanish works, since it is probable that, before the season is much further advanced, an entente in a musical way will have developed between Spain and the European countries now fighting against the Central Powers. The chief aim of the alliance, it is said, is not to concern the present so much as the future.

The Alliance extends through the principal Italian cities. The Scala of Milan and the Costanzi of Rome have taken up the idea heartily and even now are giving works by French interpreters of French music. Before the winter is much older, all the big houses in Italy will follow suit, and after the war the 150 homes of music there will be giving hospitality to French compositions.

Already in Italy and in South America the operas "Fervaa" of Vincent d'Indy, "Marouf" of Henri Rabaud, "Le Jongleur de Notre Dame" of Massenet and "Les Cadeaux de Noël" of Xavier Leroux have been given. As a novelty in Paris—novelty because not sung in many years—"Mefistofele" of Boito and "Aida" of Verdi are being prepared. And soon the Opéra Comique with the "Butterfly" of Puccini and "Cavalleria Rusticana" of Mascagni will be doing its part in the entente, later on to give other Italian operas—sung in Italian by Italians.

The Colon Opera of Buenos Ayres, the Solis of Montevideo, the municipal theaters of Rio de Janeiro and of Sao Paulo are arranging to give not only operas from France, but dramas in the French language. LEONORA RAINES.

**Edvina Arouses Enthusiasm of Her Hearers in Edmonton, Can.**

EDMONTON, CAN., Nov. 17.—The biggest musical event that it has been Edmonton's good fortune to enjoy since the outbreak of war was the first appearance here in concert yesterday of Mme. Edvina, the famous Canadian prima donna. Mme. Edvina's coming had been long heralded and consequently a very large audience gathered at MacDougall Auditorium and bade her welcome. Mme. Edvina's voice made an appeal which has seldom if ever been equaled in the musical history of this city. The sin-

glicity and charm of her ballad singing was matched by the dramatic intensity with which she gave her two operatic arias. She was assisted by a baritone of rare power and ability in Edgar Schofield, whose rich and mellow voice added greatly to the enjoyment of the evening. Walter Charnbury, as accompanist and in a solo group, gave entire satisfaction.

**REZNICEK'S MUSIC IMPRESSES**

**Notable War-inspired Production Receives Interpretation in Berlin**

BERLIN, Sept. 26.—The splendid impression which E. N. von Reznicek created with his "In Memoriam" in Schwerin last spring seems to have been reinforced by the other night's performance of the same work in the royal Dom. And this notwithstanding certain defects noticeable in the latter performance resulting from the unsatisfactory acoustics of the Dom, the substitution of boys' voices for sopranos and contraltos and other features.

Notwithstanding these shortcomings, it at once became evident that here was one of the exceptionally successful compositions brought forth by the war. This writer of the most impressionistic, even futuristic of music, has here concentrated his remarkable ability into an impressively humble frame, well befitting the text from the Bible. Here we find, instead of the old Reznicek eccentricities, musical idealism of an exalted order.

The musical precision and excellent tonal shadings of the choruses, conducted by Professor Ruedel of the Dom, were highly effective, but the Blüthner Orchestra's performance could only be judged conditionally, in view of the aforementioned acoustic disadvantages. The same might apply to the contralto of Martha Stapelfeldt and to the bass-baritone of Anton Sisterman, in whose case, however, it was less the tonal volume than his style, which failed to satisfy. O. P. J.

**American Violinist Pleases Hearers in Berlin**

BERLIN, Sept. 27.—Lili Petschnikoff, the American violinist, was heard here for the first time since the outbreak of the war last Monday in Beethoven Hall. The charming young artist, with her temperamental and tasteful playing, has lost none of her powers of attraction. Assisted by the pianist, Paul Goldschmidt, she played the "Kreutzer" Sonata, and with marked success Kreisler's Rondino and a Hungarian dance of Brahms. O. P. J.

**Treble Clef Club Presents Program at San Diego Fair**

SAN DIEGO, CAL., Nov. 27.—The Treble Clef Club, under the direction of Helen Ruggles White, presented the afternoon program at the Exposition organ pavilion last Sunday. This program was exceptionally well performed. The club is composed of business women and girls of the younger set. W. F. R.

## NIKISCH CONCERT IS DRESDEN INAUGURAL

**Berlin Philharmonic Appears with Gerhardt as Soloist—Court**

**Opera Productions**

DRESDEN, Oct. 4.—The concert season was most brilliantly opened here by Arthur Nikisch, who with the Berlin Philharmonic Orchestra and Elena Gerhardt, as soloist, appeared yesterday before the biggest audience possible. The program was devoted to Beethoven and Brahms. Nikisch's supreme art is altogether too well known to be referred to here. Mme. Gerhardt and the orchestra shared fully in the honors.

On the same evening Maria Ivoguen of Munich made her second guest appearance, singing *Violetta* at the Court Opera, her first, equally successful appearance having been devoted to Rossini's "Barber," as *Rosina*. She ranks among the best coloratura singers. Her art impresses one as essentially natural, suggesting no effort, studies or "methods." She warbles like the birds and she also interprets her part with due expression and sentiment. But her work is not invariably reliable. Her stage presence is charming. The performance, on the whole, under Fritz Reiner's lead, was of the first order.

Plotow's "Martha," under Reiner's direction, appeared in a new garb, restudied and restaged, with Liesel von Schuch in the title rôle. She succeeded splendidly. A new alto, Annie Steskal, was less successful as *Nancy*. Tino Pattiera, the brilliant tenor, displayed rich vocal means and finish of execution. "Oberon," also newly studied, was presented before a crowded house. As principal singers there were Fraülein Tiems, who as *Rezia* was vocally brilliant; Minna Wolf, who as *Puck* did not do the part full justice, and Fritz Vogelstrom, generally highly efficient, who suffered from an indisposition due to the changeable weather. The performance was received with loud acclamations. Kutzschbach conducted. A. I.

**German Invention Designed to Aid the Violin Virtuoso**

BERLIN, Sept. 27.—The violin virtuoso, Hermann Berkowski, at Düsseldorf recently demonstrated an invention which is sure to create interest in violinistic circles. Berkowski's device is a small contrivance attached to the bow which enables the violinist to execute every conceivable trick of bowing, spiccato, staccato and all rapid changes, without once interrupting his playing. Hitherto it was not possible to adapt the tension of the hair of the bow to such quick changes—for the regulation of the ferrule, at

the very best, at least necessitated a momentary interruption. Besides, it was always extremely difficult to play several strings simultaneously if the hair was not in readiness for multi-stringed bowing. The invention is very simple, consisting of a small mechanism attached to the ferrule, regulating the tension of the hair automatically. O. P. J.

**BERLIN MUSIC BY POLES**

**Warsaw Conductor Leads Philharmonic—Polish Violinist Soloist**

BERLIN, Sept. 26.—German artists have frequently gone to occupied Poland to supply the inhabitants with samples of German art, and now the Poles are beginning to reciprocate. Thus it transpired that on Thursday last Zdzislaw Alex Birnbaum, the director of the Philharmonic Orchestra of Warsaw, made his bow to Berliners in Beethoven Hall at the head of the local Philharmonic Orchestra. To duly honor the German public Birnbaum had chosen Brahms as the evening's exclusive composer.

Herr Birnbaum, with his splendid temperament, technical knowledge of the orchestra and his artistic ability, had moments when he inspired his men to superb effect, but entirely missed that reposeful grandeur so characteristic of Brahms. To a certain extent, the same criticism is applicable to his accompaniment of the D Major Violin Concerto, played by his compatriot, Henryk Czaplinski.

Czaplinski showed himself a violinist of finish. He plays and interprets with considerable aplomb. But, if only his tone were better equalized, his playing more governed and less spasmodic, he might have given us that clarity of expression which we have come to know so well in other Brahms interpreters. O. P. J.

**Llora Hoffman and Elsie Baker Sing in Galveston, Tex.**

GALVESTON, TEX., Nov. 25.—Elsie Baker, contralto, gave a song recital at the Grand on Wednesday afternoon and was warmly received by a large audience. The Choral Club, under Elfleda Littlejohn, director, presented Llora Hoffman, soprano, in concert Thursday evening at the Scottish Rite Auditorium. The club proved the worth of its director. Miss Hoffman's groups of songs were warmly applauded. Sarah Helen Littlejohn accompanied the singer capably. V. D. E.

**Bulgarian Prima Donna Reveals Unusual Gifts in Berlin**

BERLIN, Sept. 26.—Anna Todoroff, the Bulgarian prima donna, was assisting artist at a charity concert for the benefit of the Austro-Hungarian Red Cross. Mme. Todoroff is gifted with one of the most voluptuous mezzo-soprano voices ever heard and she ought to be able to accomplish almost anything with it. O. P. J.

METROPOLITAN OPERA CO.

**"SOPHIE BRASLAU HAS A GENUINE CONTRALTO—a Type of Voice Seldom Heard Nowadays."—HERALD**

Miss Braslau, unusually courageous for a young singer in avoiding numbers that are guaranteed to take well with an audience, sang her Bruch scene and the Russian songs with rich and even quality of tone and considerable dramatic effectiveness. —Times.

Then, too, there was Sophie Braslau, a popular contralto of the Metropolitan Opera company, who sang the scene of Andromache from Bruch's "Achilleus" and songs in Russian by Moussorgsky and Rachmaninoff in lovely voice and with fine expression. —Evening World.

Miss Sophie Braslau of the sumptuous voice sang Andromache's monologue from Bruch's "Achilleus" with vigorous dramatic emphasis. —Globe.

The young American contralto, Sophie Braslau, was the soloist of the afternoon. She sang a group of Russian songs and a scene of Andromache from "Achilleus," by Bruch, which she sang dramatically and with pleasing effect. —Telegraph.

Miss Sophie Braslau, contralto of the Metropolitan, sang three Russian songs that ought to be heard more frequently at orchestra concerts—two by Moussorgsky, "Serenade to Death" and "On the Banks of the Don," and a peasant song by Rachmaninoff. Few contraltos have either the beauty of voice or the vocal finish of Miss Braslau. She earned much applause. —World.

Miss Braslau, a leading member of the low-voiced singers at the Metropolitan Opera House, was in excellent form. She gave Andromache's aria with glorious utterance and with full appreciation of its dramatic import. She demonstrated a real sympathy for her smaller numbers, in which the original Russian words were retained. —Journal of Commerce.

But the best of them were the songs by Moussorgsky and Rachmaninoff, in which the gloomy mood of the Russian mind and Russian art found expression. These and a scene from "Achilleus," by Max Bruch, were sung by Miss Sophie Braslau in a style that displayed finely the plenitude and loveliness of her voice and art. —Tribune.

There were also interesting short pieces by Elgar and Sinigaglia, as well as several unusual numbers, admirably sung by Sophie Braslau. —Evening Mail.

Miss Sophie Braslau, contralto of the Metropolitan Opera, was the soloist. She sang Andromache's lament from Max Bruch's "Achilleus" with fine, full-bodied tone and a fervor of dramatic style. —Evening Journal.

Sophie Braslau, of the opera, in superb voice, sang contralto airs of Moussorgsky and Rachmaninoff, orchestrated for the occasion by Victor Kolar.

Mme. Sembrich and Alexander Lambert beamed with understanding of Sophie Braslau's highly dramatic Russian songs. —Evening Sun.

She sang the large and heavy aria of Andromache with sonorous alto organ, the solemn portamento very effectively. She also sang some Russian songs, which gave good proof of her versatile art. She was much applauded. —Staats-Zeitung.

As soloist of the concert Miss Sophie Braslau, of the Metropolitan Opera company, won much applause, and deservedly so. Her contributions included a group of interesting Russian songs—Moussorgsky's "Serenade to Death" and "On the Banks of the Don," and Rachmaninoff's "Peasant Song."

But, remarkable as the youthful contralto's vocal and temperamental powers are for one of her age, the exceedingly difficult selection by Bruch makes demands that as yet she cannot quite fulfill. —American.

# Sophie BRASLAU

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## CIVIC SYMPHONY IS BELLINGHAM'S AIM

Noted Soloists are Engaged for  
Concert Series—Orchestra  
Five Years Old

BELLINGHAM, WASH., Dec. 10.—Anxious to earn the distinction of being the smallest city in the country to support a symphony orchestra, strong efforts are being made to establish a fund for the Bellingham Symphony Orchestra. The leading citizens are aiding and the movement has the support of the Chamber of Commerce civic bureau.

The organization, which for five years has been known as the Davenport-Engberg Orchestra, has already engaged famous artists, including Albert Spalding, Teresa Carreño, Herman Sandby, Theo Karle, Farrar and Alma Gluck for this winter.

In appealing for support, civic pride is appealed to by the citizen promoters. It is pointed out in a pamphlet that "every symphony orchestra in the world is dependent upon a guarantee fund. In every city of Germany of 30,000 or 40,000 there is an orchestra supported by the town." Preliminary to the concert series interpretative recitals will be soon given in the auditoriums of the two high schools, the State Normal School and in the Victrola recital hall of a department store. The directors of the Symphony Association are:

Mrs. C. X. Larrabee, president; E. G. Earle, vice-president; Mrs. H. H. Ellis, secretary; W. P. Brown, treasurer; Frances S. Hays, manager; Dan North, counselor; Dr. G. W. Nash, A. J. Craven, Elmer L. Cave, Mrs. Victor A. Roeder, Mrs. J. J. Donovan, Olive Edens. Francis S. Hays is manager.

The Zoellner String Quartet was heard in Albert Lea, Minn., recently under the auspices of the Beethoven Club.



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## Wichita Manager Uses Novel Aid To "Boom" Concert Series



Merle Armitage, Wichita  
Musical Manager, and Booth  
Advertising His Concert  
Course



WICHITA, KAN., Dec. 8.—As the result of an original plan devised by Merle Armitage, said to be the youngest concert manager in the country, all the season tickets of the Armitage concert course (which includes McCormack, Ganz, Gluck and Elman) have been sold. The tickets were sold at the recent fair.

Every fall Wichita has an exposition and fair lasting two weeks, with an average attendance of 12,000 persons daily. Mr. Armitage believed that if he could get his proposition before these people it would be splendid publicity, even if no seats were actually sold. So he secured a booth about 8 x 11 ft. and decorated it with the Armitage trade-mark

—black and white sunbursts and large posters of the artists. A diagram of the house showing the seat locations and prices was placed on view and a large Victrola was used constantly to play the records of the artists. The booth attracted throngs from morning to night. Thousands of pamphlets descriptive of the series were distributed, and the booth did an average business of \$50 a day in ticket sales.

In past years concerts here, under different managements, have always lost money, although the artists cost less than those offered on the Armitage series. Mr. Armitage is twenty-three years old.

K. E.

### YOUNG CONTRALTO'S DEBUT

Edna Mampel Sings Program Accompanied by Richard Epstein

In the past few weeks several young talented singers have appeared at the Comedy Theater, New York, with Richard Epstein as their accompanist. Several of them have demonstrated their musical intelligence, careful training and, in some cases, voices of good natural quality. A young contralto, Edna Mampel, joined this list of recital-givers on the afternoon of Nov. 28, at the same theater, and, although she disclosed a voice of marked clarity and a degree of sympathy with her songs, gave no indications of those qualities that we await from a recitalist of authority and distinction.

Of course, nervousness at a debut is responsible for a great many shortcomings, and more experience in singing in public will doubtless make Miss Mampel surer of herself. She failed to convey

the inner meanings and the significance of five Schubert songs, but the songs in English seemed to suit her style better. For a contralto her voice is very light, especially in the lower register. Because of this many of the dramatic elements of the songs that she interpreted failed in the desired effect.

An audience of fair size greeted Miss Mampel warmly. Mr. Epstein always lends strength to a singer by his capable and sympathetic accompaniment.

H. B.

Mme. Buckhout to Give Composers' Series in New York

Mme. Buckhout will inaugurate her second series of composers' musicales on Saturday afternoon, Dec. 30. These musicales will be given every Saturday afternoon thereafter during the winter season. The first musicale this year will be devoted to the compositions of Ernest R. Kroeger, the well-known St. Louis composer.

## GALLIC FLAVOR IN SOPRANO'S PROGRAM

Arnolde Stephenson Demonstrates  
Her Sympathy with the Modern  
French School

ARNOLDE STEPHENSON, soprano. Recital, Aeolian Hall, afternoon, Dec. 7. Accompanist, Kurt Schindler. The program:

"Amor Dormiglione," Barbara Strozzi; Air from "Dido and Aeneas," Purcell; Air from "Phœbus and Pan," Bach; "De Soir (des Proses Lyriques)," "Green" (des Ariettes Oubliées), "De Réce" (Proses Lyriques), "Fantoche" (des Fêtes Galantes), Debussy; "The Forsaken Maid," Thomas Smart; "Non! je n'irai plus au Bois" Arranged by Weckertlin (des Bergerettes du XVIII<sup>e</sup> siècle); "L'Amour de moi"—XV<sup>e</sup> siècle, and "Tambourin"—XVIII<sup>e</sup> siècle, arranged by Thiersot; "La Procession," C. Franck; "Clair de Lune," Zule; "Elle avait trois couronnes d'or," Roger de Fontenay; Melody on a Poem by Maurice Maeterlinck, "Le Point" (sur poème de Claudel), Darius Milhaud; "Berceuse du Paysan," Moussorgsky; "Pastorale" (song without words), Igor Stravinsky.

Miss Stephenson's protracted residence in France has served to develop in her those attributes indispensable to the proper performance of French song. Her accent is that of a native—something enormously gratifying after the hideous distortions of the most beautiful of languages which American music-lovers are so frequently compelled to endure; the most exacting and meticulous observer can find no fault in it. Her appreciation of the dominant mood and spirit of the modern Parisian school is grounded in a perfect sympathy with and understanding of its aims and ideals. Furthermore, something of a missionary zeal and the enthusiasm of propaganda animate her exposition of the songs of Debussy, Szule, De Fontenay and others even less generally exploited. And if the results are sometimes hampered through the absence of certain essentially communicative qualities of temperament, the singer's intellectual penetration conveys persuasively the excellence of her intent. In point of vocalism her work is less likely to elicit interest.

Despite the commendable elements of novelty on her program, it cannot be denied that the sameness of the Gallic idiom palled. The phenomenon is not precisely a new one. Doubtless so interesting a song as Milhaud's "Le Point" would have made a more forcible effect if dissociated from the others conceived in so closely related a musical manner.

Mr. Schindler managed the accompaniments with excellent understanding.

H. F. P.

Betsy Lane Shepherd, soprano, who has been engaged to sing for the "tone-test" work of the Edison phonograph, has also been selected by Mr. Edison to assist in experimental work in the Edison laboratories.

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## PIANO PLAYING OF EXALTED QUALITY

### Winifred Christie Strengthens Hold Upon Admiration of New York Concertgoers

WINIFRED CHRISTIE, pianist, recital, Aeolian Hall, afternoon, Dec. 6. The program:

*Fantasia, Op. 49, and Four Etudes, Op. 10, No. 1, in C Major; Op. 10, No. 3, in E Major; Posthumous Etude, in F Minor; Op. 25, No. 11, in A Minor; Chopin; Sonata in F Major, Mozart; Capriccio in B Minor, Brahms; Pavana ("On the Death of an Infant"), and "Une Barque sur l'Océan," Ravel; "Mouvement," Debussy; Sonata in B Minor, Liszt.*

Miss Christie's unheralded advent last season proved to be one of the most memorable surprises of many a day. The young artist displayed on several successive occasions most of those qualities—musical, temperamental, technical—that enter into the making of a great pianist.

Last week Miss Christie strengthened her hold upon those whose admiration she earned last year. The same splendid attributes distinguished her efforts—the affluence of musical feeling, the fine intellectual and emotional penetration, the power and facility, the sense of color as well as of form, the happy balance of

subjective and objective elements. In composition and arrangement, her program was not all that might have been desired. But it served, at all events, to exhibit her talents from various angles. Miss Christie erred in relegating Liszt's grandiose sonata to the end of her program; the roast beef is due in the middle of a dinner, not at dessert time.

Moreover, the list as it stood was too long. The Mozart sonata might well have been sacrificed—though Miss Christie played it with delicious delicacy and much distinction, in the true Mozartean spirit—for, in common with most Mozart sonatas, the work is not interesting. Nor would one greatly have regretted the loss of Debussy's "Mouvement" or Ravel's "Bark on the Ocean"—a vessel that must have sailed over every ocean on earth without ever arriving anywhere—though both showed the pianist's sympathy and understanding of the modern French school.

When she finally reached the stupendous sonata, Miss Christie read it with authority and true insight and power. Her conception is laid down along great lines. The Chopin etudes she performed very beautifully, indeed, though the splendid "Fantasia" that opened the recital did not find her altogether equal to its demands. H. F. P.

### WOULD HAVE OPERA "EASIER" FOR MEN

#### Performances in English Will Remove Barrier, Hubbard Tells Club

That it was rather refreshing to appear before an audience containing so large a proportion of his own sex was the confession made by Havrah Hubbard as he faced the gathering of the National Opera Club of America at the Waldorf-Astoria, New York, on Nov. 29. Mme. Von Klenner, president, announced that for this occasion when men were invited as guests, "Madama Butterfly" had been chosen as the subject for the

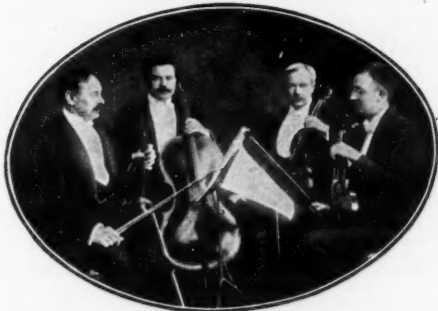
operalogue by Mr. Hubbard and Claude Gotthelf.

A plea for a greater interest of American men in grand opera was made by Mr. Hubbard. He said: "Our business men are too keen, too alert, too commonplace—if you will—to be interested in grand opera when it is something they do not understand. When opera is given in our own language, I feel sure they will like it—for they like big things, and grand opera is the biggest thing in the musical field."

As the Hubbard-Gotthelf operalogues are so widely known throughout the country, it is superfluous to describe the effective way in which they presented the Puccini opera on this occasion. The observer must comment, however, upon the prodigious feat of memory performed by Mr. Hubbard in declaiming the librettos of all these operas entirely "by heart." A suggestion from the present reviewer (which may or may not be constructive)

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### NEW YORK HERALD

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MISS HELEN LOVE, Secretary, 1 West 34th Street, New York



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Director of Piano Department at Texas Christian University

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is that the performance might be more effective if when reaching some of the familiar lyric passages—such as *Butterfly's* entrance—Mr. Hubbard would first recite the text unaccompanied and then let the music speak through Mr. Gotthelf's playing of the piano transcription.

Preceding the operalogue Mr. Gotthelf played the familiar Liszt "Liebestraum" and the Rubinstein Staccato Etude brilliantly, and Angelo Boschetti, baritone, sang Italian songs. K. S. C.

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Emily Beglin Sings for Arion Society of Jersey City

Emily Beglin, the dramatic soprano, sang at a recent concert of the Jersey City Arion Society. Miss Beglin is a pupil of Eleanor McLellan, and was the one selected last year to represent Miss McLellan in the concert given by pupils of prominent teachers in this city before the Federation of Women's Clubs at the Biennial Convention. Miss Beglin holds an excellent church position.

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## LONDON HONORS FOR AN AMERICAN "MARGUERITE"

**Mignon Nevada's Impersonation the Feature of an Admirable Performance of "Faust" at the Aldwych—Ysaye Plays Two Concertos with Royal Philharmonic—American Pianist Among the Week's Recital-Givers**

Bureau of Musical America,  
12 Nottingham Place,  
London, W., Nov. 20, 1916.

THE first concert of the 105th season of the Royal Philharmonic Society, under the enterprising direction of Sir Thomas Beecham, proved that little transfusion is required to put this venerable body on its feet again. Much applause from a big house testified to the excellence of the performance. Eugen Ysaye, who is expected to leave soon for the United States, played two concertos, that of Vivaldi in G Minor and Saint-Saëns in B Minor. His playing was brilliant, full of sentiment and feeling, with great breadth and beauty of phrasing. For the rest of the program we had the "Magic Flute" Overture, Delius's "Village Romeo and Juliet," Tchaikowsky's forceful "Francesca da Rimini" and Debussy's fanciful "Iberia."

The principal operatic achievement of the week has been the beautiful (vocally and physically) *Marguerite* of Mignon Nevada, which drew tremendous applause from a well filled house. Looking back over some forty years of memories of Covent Garden, Drury Lane and Her Majesty's Theater, we remember no more appealing or better conceived heroine of Gounod's "Faust." The American soprano was supported by Webster Millar as *Faust*, Robert Radford as *Mephistopheles*, Lena Maitland as *Siebel* and Edith Clegg as *Martha*—sure a fine company.

Winifred Barnes, erstwhile of Daly's Theater, was one of the recital-givers of the week. Her apprenticeship on the theatrical stage has taught her the value of clear enunciation and every attention to detail. Her songs were by Cyril Scott, who accompanied and also played a group of charming pieces from his own pen. Miss Barnes has a pretty voice and great charm, and her readings are always artistic. A "Lullaby," composed to words by Christina Rossetti, deserves special mention.

Max Mosel, the Dutch violinist, now domiciled in Birmingham, gave one of his welcome recitals in Aeolian Hall, assisted by Irene Scharrer. These are two names that mean all one could wish in music and a delightful afternoon was spent in most excellent company.

The London String Quartet gave a



Photo by Claude Harris

No. 1—Evelyn Harding, the First Prominent Concert Singer in London to Make Her Début in the "Movies." She appears in the Film of Parkers Play, "Disraeli." No. 2—Irene Scharrer, Pianist, with Her Favorite "Pom" at Her Home, "The Manor House," Eton. No. 3—Thorpe Bates, the Popular Baritone, who has introduced a New War Song to London

much looked-for concert on Friday afternoon, the fifth of its winter season. The most important item on the program was Frederick Delius's new Quartet, for strings, which proved to be beautiful and arresting. It was splendidly played by Albert Sammons, H. Wynn Reeves, H. Waldo Warner and C. Warwick-Evans. In the Mozart Quintet in D, Alfred Hobday was second viola, and in the Brahms Sextet in G he also played, and C. A. Crabbe joined as second 'cello.

### A New War Song

"Australia," a remarkable addition to war music, a new marching song specially dedicated to the brave Anzacs, was sung for the first time at the Palladium by Thorpe Bates, and is now being heard everywhere. Thorpe Bates is a fine singer, with a beautiful high baritone and a popular member of the Daly company.

The London Operatic and Dramatic Society, which during the last two years has been doing such good work in entertaining some 100,000 soldiers and sailors in camps, hospitals and on shipboard, is well worthy of support, not only for its charitable works, but for its own artistic value. The evening recently given at the Central Hall of the Y. M. C. A., under the direction of J. Stanley Verde, was a triumph for all concerned, especially the choir and orchestra, which gave an excellent performance of Ed-

ward German's "Merrie England" in concert form.

A delightful concert was arranged on Saturday afternoon at Prince of Wales Terrace by Miriam Licette in aid of Princess Alexander of Teck's own Troop of B. P. Scouts. Mme. Licette, Juliette Autran, Maurice D'Oisley and Frederick Austin were the singers; Mrs. Asher Lucas, pianist, and M. Emile de Vlieger, 'cellist, and Mme. Karina also appeared, under the personal patronage of Queen Alexandra. The concert was a great success.

### American Pianist Heard

Ralph Lawton, the young American pianist, gave a recital which more than confirmed the good opinions he won at his first series last spring, his individual style and clear ideas again coming to the fore.

Marguerite Nielka, a young singer with a charming soprano and clear coloratura, was heard by a fashionable audience last evening. A chamber concert was given in Leighton House by the Chaplin Trio, talented sister, well-known on both sides of the Atlantic, assisted by Bertram Binyon, whose voice is as delightful as ever.

At the Coliseum musicians are still

holding the boards, headed by George Pattman, the organist of Glasgow Cathedral, who is assisted by Marie Ambrose, the possessor of a pretty mezzo-soprano. May Law, the violinist, is also still there. Chev. Arrigo Bocchi, the manager, has seceded from the musical world to enter that of the "movies."

HELEN THIMM.

## FULLER SISTERS GIVE DELIGHT

English Girls Open Attractive Series of Folk-Song Matinées

The "folk-music season" is a description that might be given to the present musical year in New York—so unusual is the number of offerings of this type—and characteristic of the season is the series of British folk-song matinées inaugurated by the Misses Fuller at the Punch and Judy Theater. This tiny house (although none too inspiring in its coloring) is, with its old London atmosphere, well suited to these performances of the English girls.

With Dorothy and Rosalind Fuller as the singers and Miss Cynthia playing the harp accompaniments, the hour and a half of music is supremely delightful, in the naive charm of the attractive sisters as well as in the simplicity of their work and its approximation of the actual folk spirit. As observed on Nov. 28, the program was supplemented by an added "Leezie Lindsay" and the "Mowing the Barley," which has a lilting refrain that should be adopted for some operetta. At the close of the programs the three sisters join with Constance Binney in English country dances, a fiddler supplying the music.

K. S. C.

## NOTED BARITONES IN DULUTH

Graveure and Werrenrath Presented by Matinée Musicale

DULUTH, MINN., Dec. 1. — Reinald Werrenrath spoke on "American Composers" recently at a meeting of the Matinée Musicale Club. The baritone sang several numbers, including a song by his accompanist, Harry Spier, to the great delight of the audience.

Louis Graveure was another artist presented recently by the club. Mr. Graveure received a cordial reception. The club's opening program was presented by the Trio de Lutèce.

A large audience greeted Geraldine Farrar recently in the new Armory. The artist was brought here on the All-Star Musical Course under the direction of Mrs. George S. Richards.

B. S. R.

## Lockport Violin Classes Forced to Meet Outside the Public Schools

LOCKPORT, N. Y., Dec. 1.—The comparatively new departure of teaching violin classes has been taken up in Lockport by the supervisor of music, Douglas A. Smith. Mr. Smith's desire to hold the classes under the supervision of the school authorities did not meet with favor. It was feared that the parents would criticize having the children's time so taken up. Under these circumstances it was necessary to hold the classes elsewhere, and the public school system has lost an asset. There are forty-five children between the ages of ten and thirteen years enrolled in the three classes, and the children are enthusiastic. The classes are held in the Progressive School of Music.

D. A. S.

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## CONDITIONS IMPOSED BY WAR CURTAIL HOLLAND'S MUSIC

Supply of Opera and Concerts Strictly Limited at Present—  
Problems of Existence Come First—A Popular Concert by  
the Concert-Gebouw Orchestra of Amsterdam

By BERNARD ROGERS

OF the musical conditions prevailing in Holland prior to black 1914, I confess ignorance. Of course I shared and still do share the belief that the Dutch people are intelligent music-lovers. The comparatively brief spell—October last—which I spent in the largest city of Holland, strengthened my opinion. Like their neighbors, the Germans, these hospitable, essentially domestic people regard art seriously and usually sense what smacks of the superficial. It is safe to say that they love music (as they love painting) in the true sense of the term.

Being so persuaded, I attribute the deplorable dearth of music in Amsterdam just now to the holocaust which is consuming Europe. In a week's musical schedule the people are given, at the outside, three or four recitals, three performances of opera, and one orchestral concert. This was in October. It seems

very little for a city of a million inhabitants, and it is of a surety less than the customary quota.

From what I had occasion to observe, the cause appears to lie with the cost of existence. In America there are being agitated boycotts on eggs and similar commodities. Difficult as is the problem of livelihood in our country, it is mild alongside that which the Hollanders face. And, after all, say what you will, art is something of a luxury. I believe readily that the Dutch people are so keenly concerned with the material exigencies of the day that the great majority of them lack sufficient spiritual appetite to consume an abundance of music. Another factor is bound to inhere in a situation of this kind: the average man in Holland must consider himself decently dealt with if his income suffices to buy life's necessities. As it is, there are frequent demonstrations by the poor at night in Amsterdam's streets.

The reason that I emphasized the critical living conditions in Holland was to bear out my opinion—that music is scarce in the lowlands because of circumstances over which the populace has no control. On the other hand, it may be justly argued that the country has rarely produced a world-genius in composition; that it can claim exceedingly few among the supreme interpretative artists; that its musical taste now and then lacks something of refinement.

### At the Opera

While I was in Amsterdam the "Nederlandsche Oper" presented the following four works, heading the announcements, "Wegen Enorm Success" (owing to huge success): "Jewels of the Madonna," "La Bohème," "Faust," "Briloft van (Marriage of) Figaro." These (but one an immortal masterpiece) were repeated week after week. Of course, the mountings are far from approximating the lavishness and splendor found in our own Metropolitan. But the singers and orchestra are capable, and the prices comparatively cheap, ranging from seventy-five Holland cents (about twenty-nine cents, American money) to three and one-half gulden (about \$1.42). It must not be forgotten, however, that a guilder is to a Hollander as a dollar to an American, the guilder being divided into 100 cents.

There were no soloists of international note (if one may except Mme. Charles Cahier) before the public during my stay. Julia Culp was in the country, I believe, but I saw no evidences of activity on her part. Julius Röntgen, the venerable pianist and composer, one of the two best known musicians in Holland, made several appearances. He is extremely popular and combines great gifts with a beautiful and kindly personality.

The great and only Willem Mengelberg was not in Holland during my sojourn, I was informed. Naturally, I had been keen to see him in action at the head of his own forces, the Concert-Gebouw Orkest. I did the next best thing and went to hear that notable symphonic body give its Volks Concerts. The director was Evert Cornelis. I was given to understand that this was the identical band that Mengelberg leads at the "four guilder" concerts. I revive

some notes made after the concert of the evening of Oct. 22.

### A Concert-Gebouw Program

In a program built from Goldmark's skilfully tinted "Sakuntala," Brahms's Third Symphony and Sir Edward Elgar's "Variations on an Original Theme," the conceptions and tonal results were not consistently superior. The effect lacked "velvet," while occasionally there was a slightly mechanical manner in the ensemble's playing, due to insufficient heartiness and enthusiasm.

However, as the program proceeded, the playing improved. The tristful, finely carved little *Poco Allegretto* which Brahms substituted in this symphony for the regulation "helter-skelter" scherzo was charmingly uttered. One could almost overlook the deficiencies in the way of phrasing and dynamics. The torrential *finale*—telling pages—was trenchantly executed.

But by far the best playing was heard in the complex Elgar variations. The Concert-Gebouw is fortunate in possessing a superb brass choir and the trumpets, horns and trombones are in their element in this striking work. Brilliant, highly invigorating was its exposition.

The hall was thronged and, while enthusiasm never threatened to burst bounds, the people listened attentively and derived a great deal of delight from the program.

These concerts are surprisingly cheap, seats being twenty-nine cents, with ten cents additional for those taken in advance of the concert. Unfortunately, the last of these *volks* concerts was given on Oct. 29. Where does the proletariat of Amsterdam seek symphonic entertainments all through the remainder of the wet Dutch winter? The outlook for concerts to fit his purse, when I left, was not glowing.

### GIVE GERTRUDE ROSS WORKS

Los Angeles Composer Appears Before Club with New Music

LOS ANGELES, Nov. 21.—Gertrude Ross, the composer, gave a program of her own compositions, vocal and instrumental, before the Ebell Club yesterday afternoon. She had the able assistance of Mrs. L. J. Selby, contralto; C. W. Stevens, cellist, and Clifford Lott, baritone. "The Open Road" and "At Twilight," two of Mrs. Ross' latest compositions, drew a hearty response from the large audience. The "War Trilogy," sung by Mr. Lott in truly artistic manner, was one of the distinct successes of the afternoon. Mrs. Selby sang the "Three Songs of the Desert" and a duet, "Holiday," with Mr. Lott. Mrs. Ross opened the program with four "Scenes en Pantomime." Mr. Stevens played a lullaby and "Levantine Romance."

The saying that "a prophet is not without honor save in his own country" does not hold good in this case, for Mrs. Ross has made her home here for many years, where her popularity, individually and as a composer, is a striking complement to her artistic standing.

### Hall to Introduce Unfamiliar "Messiah" Choruses

Walter Henry Hall, professor of church and choral music at Columbia University, will conduct a "Messiah" performance at Carnegie Hall, New York, on Monday evening, Dec. 18. Two rarely heard "Messiah" choruses will be included, "The Lord Gave the Word" and "Their Sound Is Gone Out Into All Lands." Mr. Hall plans to add a new chorus until the public shall have heard them all. The soloists are Anita Rio, Marie Morrissey, Redfern Hollinshead and Frank Croxton. Mr. Hollinshead is a Canadian, who has studied for some years in Italy and in Paris.

## CHERNIAVSKYS IN TWO LOS ANGELES CONCERTS

Trio Presents a Beautiful Ensemble—  
Flautist the Soloist with Local  
Symphony Orchestra

LOS ANGELES, Dec. 4.—Two concerts of the week were those by the Cherniavsky Trio, playing in the Behymer Philharmonic courses of concerts, Tuesday night and Saturday afternoon. The attendance was moderate, but the performance was beautifully finished. The brothers, Leo, Mischa and Jan, have been playing together since they were children and their unity of feeling and expression is unsurpassable.

In its second concert of the season the Los Angeles Symphony Orchestra played the Beethoven Second Symphony, the "Spring" Overture of Carl Goldmark and Tchaikowsky's "Caprice Italien," all with good taste and expression, under direction of Adolf Tandler.

The soloist was Jay Plowe, first flute of the orchestra, who played "La Flute de Pan," by Moquet, which, although it is called a Sonata, for flute and orchestra, is quite free in treatment and decidedly modern in its melodies and harmonic progressions. It is a beautiful number and the solo work marked Mr. Plowe a flautist of high rank.

Some time ago Thomas Askin, baritone, and Clara Newcomb, pianist, offered, through the *Pacific Coast Musician*, a prize of \$50 and royalty for the best "reading with music." The judges, Messrs. Mason, Pemberton, Grunn, Ridderhof and Schallert, awarded the prize to Herbert J. Wrightson of Chicago for his setting of Lowell's "Vision of Sir Launfal." Mr. Wrightson is an Englishman, who has written considerable music and articles for leading musical magazines. W. F. G.

Germaine Schnitzer played on Dec. 3 before the Musicians' Club of New York, of which she recently became a member.



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## ROYAL DADMUN TO JOIN SPRING TOUR OF OBERHOFFER FORCES



Royal Dadmun, American Baritone, Who Has Been Engaged as Soloist for Minneapolis Symphony Orchestra's Spring Tour

Following his success as soloist on the 1916 spring tour of the New York Philharmonic Orchestra, under Josef Stransky, Royal Dadmun, the gifted baritone, has been engaged as soloist for the spring tour of the Minneapolis Symphony Orchestra. With his other concerts Mr. Dadmun will have traveled in less than ten months some 18,000 miles and have been heard in more than 100 representative music centers.

Mr. Dadmun has just come back to New York from a tour in Texas, singing recital dates in cities which he visited with the New York Philharmonic last spring and where his success was such that he was immediately booked for recitals this season. His engagements for the near future include an appearance in Buffalo as soloist with the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald; soloist with the Singers' Club, Cleveland, Ohio; a recital in Galveston, Tex., and a joint concert at Rome, N. Y., with Wynne Pyle, the American pianist.

## RECITAL OF SONGS BY HUHN

Distinguished Artists Lend Themselves to their Interpretation in Brooklyn

A recital of Bruno Huhn's songs at the Chateau du Parc, Brooklyn, on Nov. 20, evoked unstinting praise from the members and friends of the Laurier Musical Club. The composer's able interpreters were Edith Chapman Gould, soprano; Mabel Ritch, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone, Mr. Huhn himself accompanying at the piano.

Following an effective duet by Mrs. Gould and Mr. Rogers, "The Hunt," from the poem of Scott, Miss Ritch sang a group of four songs: "How Many Thousand Years Ago," words by O'Shaughnessy; "Cradle Song," anonymous; "The Dying Christian to His Soul," words by Alexander Pope, and "Eldorado," from Poe. Miss Ritch displayed a voice of eloquent beauty and unusual range.

Sung in the inspiring tones of Mr. Wells, a group that represented Mr. Huhn's most happily directed efforts included "Love's Triumph," poem by Towne; "Where Are Rome and Nineveh?" "In Eternity," "Let Us Look to the Stars," "Sometimes I Watch Thee" and "The Great Farewell." Mrs. Gould found a grateful medium for her lovely voice in "Constancy," "If," "The Dancing Girl," "Erin" and "Love's Philosophy," and Mr. Rogers made a profound

impression through his interpretations of the settings to O'Neill poems: "A Broken Song," "Back to Ireland," "I Mind the Day," "A Song of Glenann" and "Denny's Daughter." To these was added "Cato's Advice," words by Carey. G. C. T.

## CIVIC SINGERS TO SING PEACE SONG IN DULUTH

School Music Supervisor Directs First Community Sing—Plan Holiday Work—Music Lessons Cost 15 Cents

DULUTH, MINN., Dec. 12.—Every grade school in Duluth now has a small orchestra, each striving to gain a central orchestra body, which will be formed later in the year. "After school classes" are in full sway and for the fee of fifteen cents any child may enter a class for instruction on different instruments.

The "Community Sing" is progressing and encouragement comes with each effort. Small groups gather at different school centers and great enjoyment has come out of these efforts of self-expression. The first general meeting was held Sunday, Nov. 26, in Central High School with a gratifying attendance. Small gatherings in various centers are planned and during holiday week the community singers will work in co-operation with choirs, bands and soloists. The Matinée Musicals will soon hold a huge meeting in the Armory and all will join in a song of "Peace on Earth, Good Will to Men."

Mrs. Ann Dixon, supervisor of music in the public schools, directed the first community "Sing" held in Duluth public schools, on Nov. 26. Mr. Hodson directed the orchestra numbers. B. S. R.

## SEATTLE HEARS "POP" CONCERT

Philharmonic Begins Season Under John Spargur

SEATTLE, WASH., Dec. 1.—The Philharmonic Orchestra opened its season Nov. 26, under John M. Spargur, conductor, with a popular concert, with Pauline Turner, soprano, as soloist. The program contained many old favorites and a new group by Godard, "Scènes Poétiques," met with instant approval.

At the meeting of the Joseffy Club, at the studio of Mrs. Louise C. Beck, Nov. 22, the German Consul, Dr. E. Zopffei Von Kuellesstein, sang German songs and several by American composers.

The Seattle Music Study Club held its first open meeting Nov. 27, with Mrs. Ora K. Barkhuff. Mrs. William H. Brownfield's playing of the Mendelssohn Concerto in G Minor and the first movement of Tchaikowsky Concerto in B Minor was splendid.

The Seattle Musical Art Society gave its first concert Monday evening, Nov. 27, the program being arranged by the president, Mrs. Jessie Nash Stover. Irene Varley from Vancouver, B. C., a recent arrival in Seattle, was heard for the first time. A. M. G.

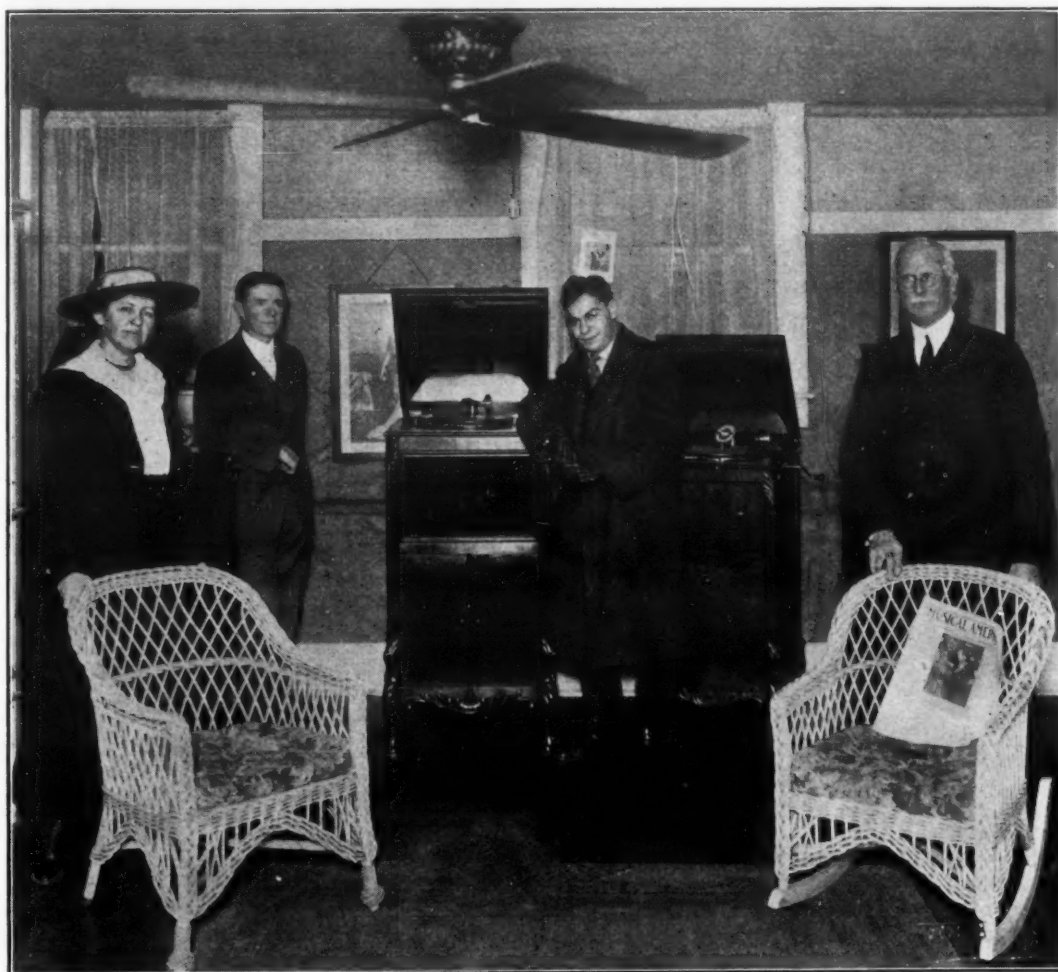
Music Teachers' National Association to Meet in New York

Leading musicians from every part of the country are expected in New York Dec. 27, 28 and 29, when the Music Teachers' National Association holds its annual meeting in Rumford Hall. Community and school music discussion will make up a great part of the program Dec. 28. The first address will be made by J. Lawrence Erb of the University of Illinois on "The Musician and the Community."

## Memphis Musicians Organize Trio

MEMPHIS, TENN., Nov. 18.—A trio of well-known Memphis musicians have recently organized themselves in a group which they call "Le Trio Classique," for the purpose of introducing and popularizing chamber music. The trio is composed of Mrs. Jason Walker, pianist; Mrs. Kathryn Seay Falls, violinist; and A. T. Moore, cellist. N. N. O.

## Eddy Brown a Much Admired Soloist with Dallas Club



Eddy Brown (Center) Listening to One of His Records While in Dallas. On the Left: Julia Graham Charlton, Pianist, Who Accompanied Mr. Brown at His Dallas Recital, and Earle D. Behrends, Conductor of the Mozart Choral Club. On the Right: Will A. Watkins, Dean of Dallas Musicians and Organist of the First Baptist Church

DALLAS, TEX., Nov. 26.—On the evening of the 14th, the Mozart Choral Club presented Eddy Brown, violinist, in the second concert of its artist series. All the seats in the Opera House were filled.

Mr. Brown is a fine technician and uses his bow as only a master of the instrument can. His tone is full, round and pleasing. The favorite numbers were The "Devil's Trill" Sonata, by Tartini; "Witch's Dance," Paganini, and Rondino, Beethoven. Mr. Brown was recalled many times, but only twice did he favor the audience with an encore. He is one of the finest violinists that ever came to Dallas. Julia Graham

Charlton, a local pianist, proved an able and sympathetic accompanist.

The Mozart Orchestra opened the program with two movements, *Allegro* and *Minuet*, from the "Jupiter" Symphony, by Mozart; this number, which brought forth much applause, reflected the excellent work done by Conductor Earle D. Behrends in a short time.

The club sang in a highly creditable manner "Hear Thou Our Prayer" from "Mefistofele" (Boito), "Joy Is O'er the Waters Dancing" from "Lucrezia Borgia" (Donizetti) and "Dusk" (Gretchaninoff). After the last two, encores were demanded, and the club responded. Lauretta Peterman, the club accompanist, gave satisfying support. L. M.

## MUSIC FOR PRINCETONIANS

Prominent Artists Heard at Gathering of New York Club

Prominent artists were guests of the Princeton Club of New York at its club night on Nov. 16. One of the features was the presence of the Lambs Club Quartet, which on this occasion consisted of Frank Croxton, Frank Belcher, Richie Ling and Roy W. Steele. Besides the quartet numbers some of the singers gave solos, Mr. Croxton delighting with the Homer "Uncle Rome" and Will Marion Cook's "An Exhortation," and Mr. Steele arousing enthusiasm with "I'll Sing Thee Songs of Araby." The resonant basso of Mr. Belcher also made a splendid impression. Mr. Ling was an able accompanist in some of the solos.

A remarkable portion of the program was that provided by Vladimir M. Resnikoff, the blind Russian baritone, who sang several folk-songs of Russia, accompanied effectively by Bruno Huhn, who added explanatory remarks about the songs. Charles L. Safford, organist of St. George's Church, amused the collegiate

gathering hugely with his famous burlesque aria on "Have you used Pear's soap?" James Rose, a graduate of Princeton in the Class of 1913, revealed a most pleasing lyric tenor in Cadman's "At Dawning" and "Sky-Blue Water." Instrumental music was supplied by a small impromptu orchestra of Princeton graduates, consisting of Kenneth S. Clark, '05; Heroy M. Dyckman, '12; Walter Wolff, '14, and Joseph Honigman, '14. K. S. C.

Vernon Archibald Presents Song Program in English

In his New York studio, before an audience of some seventy invited guests, Vernon Archibald, the baritone, gave an all-English song program Nov. 23. Mr. Archibald was in splendid voice and sang with taste and artistic feeling. His program included old airs by Purcell and Mendelssohn, old Scotch and Irish songs by Arensky, Grieg, Cowen, Leoni and Austin, and American songs by MacDowell, Busch, Rogers, Kramer, Speaks, Branscombe and Johnson. Louise Taylor proved a gifted accompanist.



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## ELMIRA PLANS TO SUPPORT SYMPHONY

Prominent Men Form Society to Aid Wick's Orchestra—Fall Concert a Success

ELMIRA, N. Y., Dec. 1.—A new era began for the Elmira Symphony Orchestra Monday night when the organization gave its fall concert in the Lyceum Theater with an enlarged orchestra and an outside soloist, Vera Barstow, violinist, under the direction of Otto Wick. A movement is under way to give the Symphony permanent support. In addition to the Lalo "Symphonie Espagnole" and her other offerings, Miss Barstow won great success with "Reverie Celeste," composed by Mr. Wick, the director of the orchestra. The excellent showing made by Mr. Wick's players is drawing attention to the long record of the orchestra and its influence on the community.

For nine years the orchestra played but two concerts a season with only thirty-five men, and with local soloists. With the engagement of Mr. Wick this year and the election of new officers, the orchestra was enlarged to fifty-six players and three concerts a year are given, in addition to the "pops." The officers are William Aste Falch, president; M. Ethel Nichols, vice-president; John Strigner, secretary; A. Freudenheim, treasurer, and Marsden Gerity, librarian.

If the plans of a committee are realized the orchestra will be equal to the organizations of larger cities. A meeting recently in the Rathburn Hotel parlors brought together a number of prominent citizens, who effected a temporary organization, with Rev. John Hissler, temporary chairman; John Strigner, secretary, and Fred Orcutt, F. Harris, M. Andrews, A. Freudenheim, Dr. J. R. Harding and Dr. W. Copeland on the committee on constitution and by-law. The organization will be known as the Elmira Symphony Society.

### ZOELLNERS STIR INDIANIANS

Crawfordsville May, However, Abandon Series Because of Non-Support

CRAWFORDSVILLE, IND., Nov. 21.—The Zoellner String Quartet gave a recital last week in the Center Church, under the auspices of the Musical Amateurs before a rather small audience. The listeners were enthralled.

The Crawfordsville Journal has this to say of the local musical attitude: "This was the third appearance of the Zoellners in Crawfordsville. Unfortunately it may be the last. The Musical Amateurs have decided not to attempt an artists' course next year simply because the people of Crawfordsville do not respond sufficiently to make it financially possible. This seems to be a serious reflection on the musical taste of the community, but, nevertheless, it is a hard fact, regrettable though it be."

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## BUFFALO THROG APPLAUDS STOKOWSKI

May Peterson Charms as Aide to Philadelphia Players in Concert

BUFFALO, Dec. 1.—The second of Mrs. Mai Davis Smith's series of subscription concerts was given in Elmwood Music Hall Thanksgiving evening before an immense audience. The Philadelphia Orchestra, Leopold Stokowski, conductor, and May Peterson, soprano, were the attractions.

The orchestral numbers were the "Don Giovanni" Overture, Bizet's "L'Arlésienne" Suite and the Symphonic Suite, "Scheherazade," Rimsky-Korsakoff. Mr. Stokowski brought to bear all the resources of his splendid artistry in the reading of these varied numbers. It was rarely beautiful playing.

Miss Peterson made her first appearance here on this occasion and her success was pronounced. She sang an air from the "Le Nozze di Figaro" and "Depuis le Jour" from Charpentier's "Louise," revealing a voice beautiful in quality, produced with consummate ease, so pure and limpid that, in the upper register especially, it seemed to float above the orchestral background. A charming and modest stage presence is another of the singer's valuable assets.

Mr. Stokowski provided well balanced orchestral accompaniments for Miss Peterson. F. H. H.

### Stahlberg Conducts "Princess Pat"

Fritz Stahlberg, the New York composer and violinist, who was assistant conductor of the New York Philharmonic Orchestra last season, is now en tour conducting Victor Herbert's "Princess Pat." Mr. Stahlberg, several of whose symphonic works have been performed under the batons of such conductors as Safonoff, Victor Herbert, and Paul Strinsky, showed a decided gift for conducting last season and Josef Stransky advised him to devote himself to it. Accordingly he resigned his place in the New York Philharmonic and accepted the post of conductor of the Herbert operetta. Mr. Stahlberg will lead the Herbert work on its tour to the coast.

### Jenny Dufau Sings at Rialto

The Rialto Theater in New York offered the appearance there of Jenny Dufau, formerly of the Chicago Opera Company, for the week commencing Sunday afternoon, Dec. 3. The Rialto also presented, for a return engagement, Vicente Ballester, the young Spanish baritone, who appeared there for three weeks last summer prior to his signing a contract with the Boston Opera Company. The Rialto Orchestra, led by Hugo Riesenfeld, performed the "Gala-tea" Overture by Von Suppe.

Paderewski's Pianism Stirs Dayton (Ohio) Auditors

DAYTON, OHIO, Nov. 28.—The great Paderewski appeared at Memorial Hall Saturday night before a very large and enthusiastic audience under the auspices of the Civic Music League. The noted pianist aroused tremendous enthusiasm. Following the concert Mme. Paderewski, assisted by a number of Dayton women, sold dolls and autographed photographs for the benefit of the war sufferers in Poland. SCHERZO.

## RUBINSTEINS OPEN THIRTIETH SEASON

Vernon Stiles an Exceedingly Artistic Soloist—"First Times" a Feature

There were several interesting "first times" on the program of the first private concert this season of the Rubinstein Club in the Waldorf-Astoria, Dec. 5. Unfortunately, the program was overlengthy and the restlessness of some of the audience was stimulated by Conductor Chapman's frequent repetitions. First hearings were given George W. Chadwick's "Silently Swaying on the Water's Quiet Breast," Poldini's "The Dancing Doll," arranged by Lucien G. Chaffin; Harry Patterson Hopkins's "The Message of the Birds," Moszkowski's "In a Spanish Garden," arranged by Albert Mildenberg, and Harriet Ware's "Boat Song," arranged by Charles Gilbert Spross. They proved effective numbers, written with excellent musicianship and richly harmonized. "The Message of the Birds," dedicated to the Rubinstein Club, deserved the lavish applause that followed its last bars.

To find a more artistic and completely enjoyable soloist than the American tenor, Vernon Stiles, would require a very painstaking search. This polished young singer was heard in the "Prize Song" from "Meistersinger" and an aria from "Il Trovatore," being stormily applauded and adding encores. Particularly delightful was his interpretation of A. Walter Kramer's fine song, "The Last Hour," in which the tenor reflected the deep, repressed feeling and final beatitude expressed in the composition.

The club, as if to celebrate its thirtieth year appropriately, sang with extra spirit. The vocal quality was good, as were the attacks and dynamics. Victor Herbert was present, his own "Aubade" and "Fête Nuptiale" being accorded a salvo of applause. The rest of the program consisted of Chabrier's "España," the "Overture Miniature" from Tchaikovsky's "Nutteracker," Schubert's "The Almighty," "Angelus" and "Dance of the Harpies" from Henry Hadley's "Atone-

ment of Pan," W. R. Chapman's "Thirty Years" and Grainger's "Irish Tune" and "Shepherd's Hey." The orchestra, under Mr. Chapman's briskly wielded baton, played with snap and earned honors.

Incidental solos in various numbers were well sung by Florence Otis, Jessie Lockitt, Lutie Fehheimer and Meta Schumann. Miss Otis's voice was especially telling. Alice M. Shaw provided all the piano accompaniments with fine taste, and Louis R. Dressler acquitted himself well at the organ. The audience was too large for the big ballroom.

B. R.

### BEGINS ITS 13TH SEASON

Guido Chorus of Buffalo Presents an Admirable Program

BUFFALO, N. Y., Nov. 24.—The Guido Chorus of male voices, under the direction of Seth Clark, inaugurated its thirteenth season in Elmwood Music Hall on the evening of Nov. 23 by giving one of the best concerts it has ever put on record. The long years of association of the men; under the same director, have made them responsive to the slightest deviation of *tempi* and expression, as indicated by him. Marked was the enthusiasm of the large audience, as shown in the demands for encores.

Dan Beddoe was called upon suddenly to take the place of Wilfred Glenn, as soloist. Mr. Beddoe was heartily received when he appeared for his first number, the tenor air from Mehul's "Joseph," which he sang with authority and beauty of tone. In his song groups he did the best singing that he has ever done in Buffalo; recalls were numerous and there were encores after each group. W. J. Gomph played sympathetic accompaniments for Mr. Beddoe as well as fine organ accompaniments for the chorus in two numbers, while Dr. Prescott Le Breton, official accompanist for the chorus, did admirable work.

A delightful musicale was given at the home of Mrs. Darwin Denice Martin, the afternoon of the 23d, by David and Clara Mannes. F. H. H.

Reports have reached New York of the success in St. Louis of Mary Kaestner, prima donna of the San Carlo Opera Company. Miss Kaestner appeared there as *Aida* in a picturesque costume designed by her. The St. Louis critics were unanimous in their praise of her singing and acting.

Edith Chapman Goold

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## PARIS OPERA A WAKENING TO BETTER THINGS

Rivalry with Opéra Comique Proving Beneficial—A Performance of "Samson et Dalila" with Saint-Saëns Conducting—Vittorio Monti Composer of a Notable Lyric-Drama of War—Orchestral Concerts of Worth

Bureau of Musical America,  
27 Avenue Henri Martin,  
Paris, Nov. 15, 1916.

THE Grand Opéra opened last week, the Opéra Comique is booming, the Concerts Lamoureux-Colonne are in full swing, the Sunday afternoon Music Matinées have commenced at the Théâtre des Champs Elysées, the Conservatoire has a roster of pupils that compares favorably with that of former years and the musical life of Paris in general is running along just as though such a mighty drama as war were not being enacted.

The Opéra is doing better than for years. A rivalry has sprung up between the two subventioned homes of music—the Grand Opéra and the Opéra Comique—with the result that the Grand is awakening to all sorts of good things.

At a performance of "Romeo and Juliet" which I attended last week at the Opéra there was a big improvement manifested in everything. Costumes were "brilliantly clean," the manipulation of scenery was creditable, the chorus was young enough to stay awake and put some animation into its part, the orchestra, in the hands of Ruhlmann, did splendid work and the acting was finished.

The cast included Campredon, Laute-Brun, Montazel, Sullivan, Gresse, Cousin, Dufranne, Ernst and Gonguet. The leading dancers were Johnsson and Ricaux. Campredon made a young and charming Juliette; her voice is sweet and very sympathetic. Sullivan, the Irish tenor, showed himself a fine actor, and his notes are sympathetic and of beautiful timbre.

### Saint-Saëns Conducts His Opera

"Samson et Dalila," with Saint-Saëns conducting, was given last evening at

the Grand. Saint-Saëns has not been seen in public for a great while, and as soon as he appeared there was warm applause. Montazel took the rôle of Dalila and the famous solo was so splendidly rendered that the singer had to repeat it. Franz, Delmas and Gresse upheld the traditions of the opera with Montazel.

Romolo Zanon, who directs the artistic program of the Théâtre des Champs Elysées, is just now an important light in the musical world. For the last two years he has been arranging concerts for soldiers behind the firing line, more than 150 of these matinées having been successfully carried out by him. Besides many other things musical this autumn, he inaugurated the series of Ally Concerts at the Palais de Glace. The matinee of Sunday last began a new series, this time in honor of the Servians. The program:

Servian Hymn, Overture to "Matrimonio Segreto," Cimarosa; C'est le Printemps, "L'Aurora," Melmeister, Mme. Loree Mourroy; "Patrie," Paladilhe; "Aubade," Leoncavallo, Mlle. Simone Logier; Première Balade, Chopin, Marcello Meyer; "Le Rhin Allemand," Brancour, Georges Clauzure; "La Bohème" (Valse), Puccini; "Caia," Leoncavallo, Juliette Stora.

Then came a war lyric-drama in one act, "Andza," with music by Vittorio Monti. The singers included Mary Boyer, Roselli, Feraud de Saint Pol, Berthe Boyer. This little lyric-drama is a gem. The gamut of human emotion is run in the music and action. The title, "Andza," is the name of the war heroine. Monti has come among us almost unannounced, and those who think Italian art is on the decline need only listen to this vibrant, stirring piece, with its exquisite love airs, to be convinced of a renaissance among Italian composers.

Mr. Kerridge, organist and director of the Church of the Holy Trinity, is organizing good music for the church. Singers are painfully scarce in Paris, particularly those who sing in oratorio and English, and the organist will have but few women's voices to choose from. What exquisite voices there were here from America the winter preceding the war! The regular choir of the church is good

and always has been, second only to that at Dr. Hiatt's Church in the Rue de Berri. The choristers were assisted Sunday by Vera Metelnikoff, violinist; Louis Rousseau, tenor, and John Byrnes, baritone.

### Danish Musicians Heard

Two Danish musicians, Eva Muddoci and Bella Edwards, violinist and pianist, were heard at an informal matinee Sunday in the atelier of the American sculptor, Janet Scudder. These artists expect to leave soon for a concert tour of the United States. Both have been decorated by the French government. Eva Muddoci is a pupil of Joachim, while Bella Edwards for a long time studied with Grieg.

The Concerts Rouge, subventioned under the Beaux Arts management, are directed by Jemain this year and interesting séances are given in the hall near the Odéon. The instrumental part of the program is always fine. The best program given this season was that of last Thursday, when the orchestra was assisted by Coligny Chailly-Richez, pianist; Marcel Chailly, violinist; Leon Pascal, and Louis Ruyssen, violoncellist.

The Colonne-Lamoureux Orchestra gave one of its fine séances Sunday afternoon. Chevillard conducted in his sympathetic, masterful style.

LEONORA RAINES.

### MM. Clément and Perier Shine at Opéra Comique

PARIS, Nov. 23.—The Opéra Comique is accomplishing wonderful things. What the management is doing would be worthy of the highest praise even in peace times, but just now, when the bone and sinew of the country is in the trenches or just behind and Paris almost turned into "a woman's town," when living is tightening in every direction and the effects of war lie heavy on everyone, to present operas brilliantly and

with a detail that is perfection, is marvelous. To look over the well dressed audience and see the beautiful pictures on the stage and to hear an orchestra that could be composed only of artists, a chorus of voices that are fresh and well schooled and soloists that the severest critic could not but admire, one has to rub one's eyes and ask if there really is a great war in progress.

"Werther" was given, with Clément, Chasse, Berthaud, Azema, Payan, Alice Raveau and Lucy Vauthier in the cast. I had not heard Clément for ages and, in fact, for two years this singer has been keeping from the public. Now that he has again come to life, let us hope that he will not be so stingy with his voice, for there is no finer artist anywhere than Edmond Clément.

Alice Raveau is another singer almost lost to Parisians in recent years. She is a singer with beautiful diction, her piano passages are exquisite and she was lovely as Charlotte. The *mise-en-scène* was thrice admirable.

"Marouf, Savetier du Caire," which had a short season of triumph at the Opéra Comique during the month preceding the war, was put on again this week and again scored a success. The story of a humble cobbler who married a Sultan's daughter, is almost like one of the Arabian Nights tales and, with the weird music, the picturesque costumes and the superb scenery, one is carried far from Paris, with its cold and fog and war.

Jean Perier, the inimitable, as *Marouf*, is the life of the play and his magnificent voice shone out always, unhampered by the intricate orchestral music. Davelli had not much to do, but in the harem scene she was charming and her clear soprano blended admirably with the men's voices.

### Relief Work for Musicians

Blair Fairchild, the American composer, is deep in war relief work this winter. Mr. Fairchild is the treasurer of the Comité Franco-Américain of the Conservatory. Money comes in from all sources and is at once turned over to the musicians wounded and out of work or to their families.

"It is the musician of (shall I say the middle class?) who is suffering from the length of the war," Mr. Fairchild remarked to-day. "War prices for lessons of every kind are almost cut in two, while living expenses are doubled. And many of our musicians have lost an arm—two clarinetists of whom I know had their left arms removed. What these men will do after the war we don't know, but just now we are fitting American artificial limbs to them."

"Out of the evil of war has already come good, and I notice many innovations. The printing of music had almost entirely shifted to Germany, but printers in France have now taken up this work, and with good results."

LEONORA RAINES.

## Sufferings of Musicians in France Related by Thibaud

DESIROUS of correcting any false impressions which may have been gained from some of his statements in an interview in MUSICAL AMERICA of Oct. 28, Jacques Thibaud, the distinguished French violinist, detailed with greater accuracy to a representative of this paper his views upon the manner in which the war is affecting his colleagues in France.

"The professors of the French conservatories are not enduring great privation, it is true," said Mr. Thibaud. "That, however, is because they have regained their old positions. But it is a vastly different affair with the other musicians of France. Almost all of them are suffering deeply; few have found ways and means of earning a living. The war has

stricken French musicians severely; this cannot be too strongly emphasized!

"Because of the sufferings which my colleagues are experiencing as a result of the great conflict, the relief bureaus, one of which is in charge of Harold Bauer, exist. This fact in itself should suffice to prove the straits which are common among artists in France. Musical life has been cut practically in half; where we used to have Colonne and Lamoureux concerts every Sunday, they are now given on alternate Sundays, just half the total number being played. No musical activities in France are very, very far from the normal. In common with my compatriot artists, I am trying to raise as much money as I possibly can to relieve the stress that prevails now and which has, in fact, prevailed for a long time."

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## GERMAN ARMY MUSICIAN MUST BE A VERSATILE INDIVIDUAL

Not Only Does He Have to Keep the Spirit of His Fighting Comrades Keyed to the Right Pitch by His Music, but He Must Also Risk His Life in Rendering First Aid to the Injured as Well as Perform Other Duties of a Varied Description—The Sort of Music the Soldiers Demand

By DR. O. P. JACOB

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, Sept. 26, 1916.

AMONG the furloughed and wounded soldiers and soldiers returning temporarily from the front there is Obermusikmeister Graf.

"Obermusikmeister" is the highest rank attainable by the leader of a German military band.

As chief of the Second Regiment of "Gardes on Foot," Obermusikmeister Graf, with his band of thirty-six instruments, has visited most parts of the German east and west fronts, in Russia and northern France.

The duties of the German military musician are manifold. Not only is he called upon to revive the spirits of his fighting comrades with his music, but, during actual fighting, as when an attack is made or a nerve-racking artillery bombardment is in progress, he and his fellow-musicians are repeatedly detailed to act as a sanitary corps. They are expected to render first aid and often enough it falls to their lot to extricate one of the fighting troops from a dangerous situation at the peril of their own lives. Nor does the military musician's

versatility stop there, for often the entire band or members thereof are detailed for kitchen work, or for some other service of the commissary.

### Target for Aeroplanes

In the beginning of the war, as Herr Graf confided to the writer, it was customary for the band to be stationed behind the regiment or some other military unit about to advance or make an attack, and thus to stimulate the troops with a spirited marching air. But the undreamed-of progress of aviation as a significant military factor soon made it exigent to abolish this custom. For the dangerously conspicuous gleam and glitter of the brass instruments represented an only too welcome target for every hostile aeroplane.

There was a time, says Herr Graf, when it was as much as a man's life was worth to be one of a military band playing in the open behind the firing line.

"What do you play mostly at the front?" Herr Graf was asked.

"Marches—military marches, before all else! And after that potpourris and folk-songs."

"You see, first and foremost, we are called upon to revive the spirits of the troops who are 'all in' as you say—either from a prolonged, nerve-racking sojourn in the trenches, or after a charge or after having repulsed an attack. And you have no idea of the almost magical, stimulating influence that music seems to have on the men in those circumstances. It is nothing less than marvelous."

"But this is only the popular aspect of our activities. For we also play more serious music. Judging by the repeated requests from officers, Beethoven and Wagner seem to be the most popular composers. And of the latter, especially selections from 'Tannhäuser' (the 'Song to the Evening Star' and the Overture) and 'Walküre.' Another of the most successful numbers of our repertoire is the orchestral transcription of Schubert's 'Am Meer.' Music which, notwithstanding foreign and hostile origin, is always gratefully received, includes the 'Mignon' Overture and the orchestral arrangement of 'Samson and Delilah.' It may also be of interest that in the early days of the war, when we were accustomed to play immediately before an attack or charge, the composition invariably chosen was the 'York' March of Beethoven. In the course of time, however, the men got to know this number so well that something else was selected."

"Moreover, directly behind the actual fighting front, we even indulge in symphony concerts—which we have given repeatedly in such towns as Lille, St. Quentin, Laon, Bouchavesne and elsewhere. And I assure you, for these concerts, at which we have played such numbers as Beethoven's 'Leonore' Overture, Beethoven's Violin Concerto, the Brahms Symphony in B Minor and Beethoven's 'Eroica,' we rehearsed just as conscientiously as the Royal Opera Orchestra for any première."

### The "Schrammeln" Orchestra

"A unique phase of our war experience has been the formation of what is probably to-day the most popular musical organization at the front, namely, the 'Schrammeln Orchestra,' which will tax your ingenuity to translate."

("Schrammeln" is a provincialism deriving from Austria and signifying a small, make-shift orchestra, composed of any instruments that may be handy.)

"Our 'Schrammeln orchestras,' continued Herr Graf, "consist of two violins, one 'cello, an accordion and a guitar. Whenever a victory, a birthday, a new decoration is to be celebrated, or for want of these (the occasion is simply created), there is an urgent call for the 'Schrammeln.' And when the 'Schrammeln' have played their usual schedule

of about an hour and a half, unlimited joy prevails, shared alike by officers and men. Of course, such extemporaneous instrumental formations as the 'Schrammeln' are made possible only by the ability (required of all German army musicians) to play at least two instruments. Besides their regular wind instrument they are expected to be proficient also on some stringed instrument or other. For the military orchestras of Germany are also called upon to furnish the music for court balls, court concerts and banquets."

### MISS JEFFERDS IN LYNN

Providence Soprano Sings "Creation" with Massachusetts Society

BOSTON, Dec. 1.—Geneva Jefferds, the young concert and oratorio soprano, has entered upon what promises to be one of the busiest and most important seasons she has thus far enjoyed in her musical career. Her season opened auspiciously in Lynn, Mass., recently, when she sang the solo soprano in Haydn's "The Creation" with the Lynn Choral Society, Arthur B. Keene, conductor. Upon this occasion Miss Jefferds received unusual praise for her performance. She has also been engaged by the Handel and Haydn Society of this city, for the concert in February, when she will sing the soprano solo in Gounod's St. Cecilia Mass, and miscellaneous works. This will be Miss Jefferds' first appearance with the Handel and Haydn Society.

On Jan. 21 she will be one of the assisting soloists with the Brookline Choral Society, Emil Mollenhauer, conductor, when that organization gives the first concert of this season, in Brookline Town Hall. On Dec. 10 she has an appearance in Malden, Mass., and in Providence, R. I., her home city, she has three concert dates, Dec. 28, Jan. 15 and March 12.

W. H. L.

## LINCOLN GIRL SINGS AS GUEST IN GALLO OPERA

Louise Le Baron as "Azucena" in Fine "Trovatore" Performance—Carreño Plays in Traveling Gown

LINCOLN, NEB., Nov. 29.—Lincoln has again been treated to a short season of grand opera, large audiences having gathered at the Oliver Theater the past two days to listen to the work of the San Carlo Opera Company. The splendid attendance at the three operas, "Il Trovatore," "Tales of Hoffmann" and "Lohengrin," was due to the decidedly efficient local management of Mrs. H. J. Kirschstein, who was assisted by Mrs. J. W. Winger. At both evening performances the company played to capacity houses. In "Il Trovatore" the real triumph of the evening was won by Louise Le Baron of this city, who played a "guest" performance with the San Carlo Company. Miss Le Baron was heard in the part of Azucena and displayed throughout the evening great beauty of voice and intense dramatic ability.

The third and fourth numbers on the University School of Music Concert Course were given the past week by Pasquale Tallarico and by Mme. Teresa Carreño, pianists. The Tallarico concert in the Temple Theater was enjoyed by a good-sized audience. No more cordial welcome has been accorded an artist in years in Lincoln than that given Mme. Carreño, who played at the Oliver Theater. She had not been heard in Lincoln for over six years. Through a mishap Mme. Carreño's trunk failed to arrive in Lincoln before the recital, so the artist was forced to appear in her traveling gown.

H. G. K.

Luigi Gulli, pianist, played an interesting recital in Chicago, Dec. 3.

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## LOCAL OPPOSITION BLAMED FOR ST. LOUIS ELLIS OPERA DEFICIT

Statement to Guarantors from Secretary of Board Declares that Strong Influences Were at Work from the Start to Defeat the Success of This Operatic Season—Prejudice Against Coliseum and Recent "Siegfried" Catastrophe Also Partly Responsible

ST. LOUIS, MO., Dec. 9.—The storms of discussion are still raging concerning the big deficit resulting from the St. Louis visit of the Ellis Opera Company. In this connection, the article by Mephisto in the Dec. 9 issue of *MUSICAL AMERICA* has been declared to be the first fair, sane treatment accorded to the affair. An analysis of the situation is given in a statement prepared at the request of the Board of Guarantors by Elizabeth Cueny, the local manager, as secretary of the board. A copy of this statement was mailed to each of the guarantors. In part, it is as follows:

"To my mind the unfortunate 'Siegfried' affair at Robison Field last June, the prejudice against the Coliseum, and the many strong influences at work against the success of the Ellis enterprise were the three contributing forces that prevented the Ellis Opera Company's engagement here resulting in a financial success."

"For many years the Coliseum has been denounced as unfit for opera, and although all the established objections were met by bringing the building up to proper opera requirements by the sloping floor, the use of orchestra chairs, attractive decorations, and the ceiling draperies, which made the auditorium acoustically fit, the public still feared the worst, and the response was slow."

### Opera Cannot Stand Alone

"Opera in America cannot stand alone as yet, and therefore, in every center where opera is given on an ambitious scale, the moral and financial backing of groups of public-spirited citizens are necessary. In addition to this, there must be unity and general co-operation of all the business, social and professional interests. Unfortunately the needed co-operation was lacking in the case of the engagement of the Ellis Opera Company, for scarcely had the guarantee been completed when ill-feeling toward the project found expression in various quarters."

In substantiation of this claim, the statement refers to an article in the *St. Louis Globe-Democrat* of June 1, 1916, in which was published a telegram from F. C. Coppicus denying a report in a morning paper of the day previous to the effect that the Metropolitan company was to give opera in St. Louis. The *Globe-Democrat* article concludes thus:

"Inquiry at the Coliseum brought out the fact that the only booking of anything approaching grand opera at that place of entertainment was an organization known as the Ellis Grand Opera Company, and that their dates are Nov. 1 and 2. The Ellis Grand Opera Company, it was learned, is to give three weeks of grand opera on tour, but not in eastern territory. Charles Ellis of Boston is the impresario and his principals are Geraldine Farrar, Emmy Destinn and other singers who have found the concert

stage to be no longer lucrative. The company will carry only the nucleus of a chorus and depend for their orchestral support on local musicians in the towns visited. Bookings have been obtained by Ellis in Toledo and Houston, and in all cases convention halls or similar enclosures will be used, and guarantees must be exacted, so as to cover the heavy expenses of building stages and otherwise converting the halls into opera houses."

The statement continues: "An article appeared in the *Republic* which may or may not be said to have application on the Ellis Opera Company, but which nevertheless in no way reflected favorably on the enterprise."

### Article by Homer Moore

In this article, by Homer Moore, in the *Republic* of Sept. 17 the coming visit of the San Carlo Opera Company is announced, with this comment: "It has demonstrated that magnificent performances can be given at popular prices unsupported by a guarantee fund," etc. Later this comparison is added: "Two dollar opera at \$5 a seat has come to be justly abominated, but good, wholesome opera, with an ensemble cast that is satisfying in its capabilities, has been received with open arms by the American people wherever the opportunity has been offered and the real excellence of the performances brought forcibly to public notice."

The statement to the guarantors continues thus:

"The excellence of the Ellis Opera Company and the Coliseum as a fit place to hold opera was forcibly brought to public notice in another article in the *Republic*, written by Homer Moore, the Sunday before the performance, but it was too late materially to affect things."

"One of the guarantors told me he had received several anonymous letters belittling the proposition."

"The authenticity of the guarantors mentioned in the press notices was challenged, and I was called on by the *Post-Dispatch* to make a statement in answer to a letter they had received to the effect that at least one of the guarantors had not signed as purported."

"These are but a few of the many annoying incidents I was called on to cope with and which consumed hours of my time in an effort to overcome, and which substantiate the claim I make that strong influences were at work from the beginning to defeat the success of the Ellis Opera Company. The Board of Guarantors were kept apprised of the situation and co-operated with me."

"It has been said repeatedly that the guarantee was excessive. In this connection I am prepared to state that opera on the same generous scale has never been given in St. Louis or elsewhere for a smaller guarantee. The guarantees raised in St. Louis heretofore were less per performance than that for the Ellis Company, to be sure, but it must be borne in mind that never less than four performances have been numbered in a season, and in that case an adjustment of cast can be made that permits of a substantial shading in the total cost of production, bringing the assessment for each

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# The Baldwin Piano

AT THE two greatest universal exhibitions, Paris 1900, and St. Louis 1904, the Baldwin was given the highest awards ever bestowed—awards accepted the world over as the indisputable evidence of supreme merit.

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performance down to from five to seven thousand dollars a performance. In the two performances arranged here the complete cast sang alternate nights and the general expense of the undertaking justified the figure asked.

"The guarantee asked in St. Louis was the same as asked in other cities, four of the contracts having been submitted even before I could be interested in the proposition."

"It has also been erroneously stated that the Ellis Opera Company was offered to some one else in St. Louis and declined owing to the exorbitant figure asked."

"Having managed the Ellis attractions last year to the complete satisfaction of Mr. Ellis, the opera came to me entirely without solicitation, and was accepted after the sentiment toward the project was found to be favorable on the part of some of our leading men."

"The guarantee for the Ellis Opera Company engagement was \$27,000. From this \$300 was deducted on account of Rappold's being substituted for Destinn. Mr. Ellis personally assumed \$2,400 of the guarantee, as after the 'Siegfried' happening it was impossible to procure additional signers. Four thousand dol-

lars of the guarantee went to the construction of a stage in the Coliseum. This stage becomes the property of the Coliseum. Two thousand dollars was allowed for local expenses, but it should be said in passing that this amount not being found sufficient to cover the cost of placing the orchestra chairs on the arena floor, which added so much to the comfort of the patrons of the opera, Mr. Ellis personally paid the bill, which amounted to \$540.60, rather than accept camp chairs, which would have been installed without extra cost to him. Mr. Ellis paid for the fitting up of the dressing-rooms and waiting-rooms at a cost of \$70.76. In addition to all this, when it was reported that the sale of tickets was not progressing satisfactorily, Mr. Ellis authorized the expenditure of such additional paid advertising as might be deemed necessary, and this amounted to \$638.19, making Mr. Ellis's share of cost of promotion:

48.276% of Total Deficit.....	\$1,158.62
Chairs, etc.....	612.36
Advertising Expense.....	638.19
	<b>\$2,409.17</b>

"The actual deficit of the opera itself, deducting cost of fitting up the Coliseum, was a little in excess of \$4,000 for the two performances."

"In a letter to the *Post-Dispatch* under date of June —, signed by the committee (St. Louis Grand Opera Committee), the loss on the single performance of 'Siegfried' was placed at \$5,000. The receipts were \$13,500, making total cost for one performance \$18,500. The loss was borne by the Metropolitan Opera Company and the incident passed unnoticed. But, the fact remains that the cost of the production is placed at \$18,500 or exactly \$5,000 in excess of a single production of the Ellis Opera Company, which carried more people and whose principals command salaries as high as any in the world, with the possible exception of Caruso. There was a chorus of sixty with the Ellis Company, none with the 'Siegfried' company. A ballet of sixteen with the Ellis Company, none with the 'Siegfried.' These seventy-six people more than offset the increased orchestra for 'Siegfried' of 100 versus sixty-five for the Ellis Company."

"St. Louis was the one place that recorded a loss on the entire tour of the Ellis Opera Company, with the exception of Kansas City, which I am told had a deficit of something like \$3,000."



## EMMA ROBERTS

THE AMERICAN CONTRALTO

"Miss Roberts has ONE OF THE FEW GREAT VOICES that have come before the public in recent years. Only the famous recital artists can sing 'Die Mainacht' of Brahms as she sang it and NONE CAN SURPASS HER DELIVERY of the familiar three gypsy songs of the same composer."—W. J. Henderson in *The New York Sun*. Nov. 24, 1916

### RECITAL—CONCERT—ORATORIO

Miss Roberts will be available for a few more dates in the Middle West and Pacific Coast States in January and February.

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## CONCERT BY CHOIR OF THE RUSSIAN CATHEDRAL

A Program Devoted to Settings of the Russian Liturgy by Tschai-kowsky and Rachmaninoff

The choir from the Russian Cathedral in East Ninety-seventh Street, New York, which was heard with so much interest when it gave a concert at Aeolian Hall last season, left its churchly precincts long enough to give another display of its capacities in the same hall Friday evening of last week. There was not so large an attendance this time, but plenty of enthusiasm, and Mr. Gorokhoff, the conductor, received a silver wreath. Less interesting than the last time, the program was devoted to a number of settings of the Russian liturgy by Tschai-kowsky and Rachmaninoff. These proved monotonous and generally uninspired and by no means equal to the sacred compositions of several other modern Russians, notably Kastalsky.

The singing of the men and boys again revealed the familiar traits, the outstanding feature of it being the cavernous basses. Their effect would be more impressive if the chief basso refrained from shutting his mouth at the close of a number before releasing the tone and consequently creating sounds suggestive of indisposed sea lions. There were wanderings from the pitch, on the part of the boy sopranos in particular. H. F. P.

## WELLS AIDS TOLEDO CHORUS

Tenor and Orpheus Club Give Attractive Program—Other Recitals

TOLEDO, OHIO, Nov. 28.—The first concert of the ninth season of the Orpheus Club was given at the Valentine Theater, Nov. 24, under the direction of Walter E. Ryder. The club was in splendid form, singing the six numbers programed with spirit and fine shading. Three of these were redemanded. Roscoe Mulholland and Edward Olds sang incidental solos.

John Barnes Wells was the soloist, giving an aria from "La Bohème" and four groups of English songs. Mr. Wells held the hearers throughout the evening by his beautiful voice, perfect enunciation and exceptional interpretative ability. He repeated several of his own com-

positions and added numerous encores. J. Harold Harder was a worthy accompanist.

The Nold Trio gave a program for the solo department of the Eurydice Club at the Museum of Art, Nov. 17, assisted by Frederick Seymour, tenor. The program was repeated the following Sunday at the regular Museum musicale.

Irma Krabill gave an organ recital at the Third Presbyterian Church Nov. 21. Helen Masters, contralto, assisted.

Arthur Frazer, the Chicago pianist, gave a recital at the Museum of Art Tuesday, Nov. 21, to an enthusiastic audience. Mrs. Randolph Hull, contralto, and Roscoe Mulholland, baritone, each gave a group of songs. E. E. O.

## JACOBS GIVES NEW WORK

Henry S. Gerstle's "Melancolie" Played by Orchestral Society

At the Cort Theater, New York, on Dec. 10, the Orchestral Society of New York, of which Max Jacobs is conductor, gave its second subscription concert. Marian Veryl, soprano, was the assisting artist, and sang an aria from Gluck's "Iphigénie en Tauride" and "Depuis le Jour" from "Louise."

The feature of the orchestral part of the program was Henry S. Gerstle's "Melancolie," played for the first time. As the name suggests, its mood is sombre, and the theme, one of marked originality, is skilfully developed. This theme, sounded by the strings at the beginning, reaches a superb climax when a sudden, effective pause occurs. Then the theme is resumed and logically winds its way. Mr. Gerstle is a serious young American composer and has proved before this that he is working along the right lines. Mr. Jacobs's men played Beethoven's Fifth Symphony, Liszt's "Tasso" Poem, MacDowell's "In Wartime" and two Caucasian Sketches by Ippolitoff-Ivanoff. There was much enthusiasm for the orchestra and for the soloist. H. B.

Dr. Carl Plays at Bagby Musicales

Dr. William C. Carl was the organist at the 230th Bagby Musical Morning in the Waldorf-Astoria on Dec. 11. Dr. Carl played two Bach Chorales, with Beatrice Harrison, the cellist, and gained the applause of his audience.

The fourth free musicale of the series given by the Stewart Dry Goods Company presented Mrs. Charles Stokes, soprano; Douglas Webb, baritone; Charles Letzler, violinist, and Florence Blackman and Louise Barrett, pianists. H. P.

## SAN JOSÉ'S SCHOOL MUSIC

Numerous Additional High School Courses to Be Established

SAN JOSÉ, CAL., Nov. 18.—Herman E. Owen, music director of the San José High School, plans to offer a number of additional classes to students desiring singing or instrumental instruction at the beginning of the new semester. These classes will include, piano, violin, mandolin and ukulele instruction; an opera club, choral club, second boys' glee club, second girls' glee club, boys' club for unchanged voices, freshman chorus, second band and a beginning orchestra, in addition to the first and second orchestras which have been maintained for some time past.

De Lorenzo's String Quartet gave its second concert at Kings' Conservatory Tuesday evening. George Kruger, pianist, played a composition by Mr. De Lorenzo, "Notturmo Elegiaco," in an eminently satisfactory manner. This composition, written originally for orchestra and later arranged for piano, contains much of merit.

The Quartet also had the assistance of Ruth Esther Cornell, who presided at the piano during the Rubinstein Trio, Op. 15, No. 1, and accompanied the Quartet in Ganne's "Minuet Rose" and Victor Herbert's "Badinage."

Ruth Kinney gave the first of the series of free organ recitals under the auspices of the local branch of the American Guild of Organists, on Thursday afternoon. She was assisted by Lulu E. Pieper, soprano. M. M. F.

Mme. Guilbert Begins Lecture Series

Mme. Guilbert gave the first of a series of lectures on the art of interpreting songs at the Maxine Elliott Theater, New York, on Dec. 8. She spoke in English, occasionally using French, and at various points in her talks sang songs by way of illustration. Mr. Ferrari played her accompaniments. The lecture was fascinating and thoroughly enjoyed.

## ARTHUR ALEXANDER GIVES DISPLAY OF VERSATILITY

Tenor His Own Accompanist in Recital Début—His Voice Described as a "Miniature McCormack"

An artist of unusual musicianship and versatility was introduced to New York on Saturday evening, Dec. 9, when Arthur Alexander, the American tenor, played his own accompaniments for his song recital at Aeolian Hall. Proof that he constantly engrossed the attention of his hearers was the fact that scarcely a person left the hall until the artist had finished his third encore at the close of the recital. Among the audience, besides several musicians, were Ethel Barrymore, the noted actress, and Mr. and Mrs. Sidney Drew, the "movie" stars, who formed an enthusiastic trio in one of the boxes.

Mr. Alexander provided a program that would be taxing to many a singer, aside from the mere duty of playing the accompaniments. He almost equalled Toscanini's feats of memory by giving the entire "Dichterliebe" of Schumann, without the use of printed notes. Twice the audience interrupted with applause the continuity of the whole—after the "Ich grolle nicht" and "Ich hab' im Traum geweinet." The finest exhibition of pure tone achieved by the singer was in the "Allnächtlich im Traume." The tenor created the greatest enthusiasm with his French group, especially the Debussy "Romance" and the "Mandoline," which, taken at a lightning tempo, was re-demanded.

Mr. Alexander's voice is in some respects like that of McCormack, but more in miniature. He can use it with thrilling effect, as he did in Widor's "Le Plongeur." Sometimes when he sang an open tone forte in the lower register, there was a slight roughness, but such a fault may be due to the complexity of his being both singer and accompanist at once. K. S. C.

## SING WITH MISS CHEATHAM

Brooklyn Hearers Join Her in Various Community Songs

One of the most delightful concerts of the Brooklyn season was given on Dec. 1 at the Academy of Music, when Kitty Cheatham charmed both the children and their elders by her interesting and dainty program. Miss Cheatham's rare art was manifested in her delivery of "A Spring-time Dance," written by Walter Prichard Eaton, with music by Ossip Gabrilowitsch; the theme from "In a Nutshell" Suite ("Cornstalk March"), by Percy Grainger, with verses by Fullerton L. Waldo, and "Oh, Little Child," by Eugene Field, the music composed for Miss Cheatham by Albert Spalding.

The familiar folk-song and arrangements representing Germany, Scotland and America, and her recital of old negro songs and legends and her traditional nursery rhymes were keenly enjoyed.

With art values were combined the usual instructive elements of Miss Cheatham's recitals. The audience showed its appreciation of her performance and joined her in several community choral songs at the closing. A. T. S.

## MRS. CASALS GIVES DELIGHT

Soprano Gives Brief but Successful Program in New York

Susan Metcalfe-Casals is not an artist who requires a lengthy list of exotic novelties and two and a half hours' time to arrest attention; she was on the platform less than sixty minutes and came with the hallowed songs of the masters as her principal offering, but she achieved a success that was genuine and quite the natural outcome of such artistic endeavor.

Her voice has that freshness that is at once so rare and appealing and to this is added the grace of brilliant power. The Italian songs were done with purity and restraint, the works of the romanticists reflected a classical, dignified beauty. The singer's highest tones flowed out easily and fluently, but a shade too "white," as the Italians would say. This does not alter the fact, however, that Mrs. Casals has a remarkably satisfying voice and a fine understanding of the elements of classic singing. If she would always let herself out as in the Schumann and Brahms numbers there would be little left to desire.

The audience (which was quite large) was delighted with the singer. Harry M. Gilbert was a valuable aide as the accompanist. A. H.

## An American Soprano

who, in addition to having a varied and linguistic repertoire, has established herself as

The Leading Singer of Russian and Yiddish Folk Songs



Photo Aimé Dupont

Elizabeth i  
Gutman

TWO VERY SUCCESSFUL NEW YORK RECITALS, ONE AT AEOLIAN HALL, AND THE OTHER AT THE COMEDY THEATRE, BROUGHT FORTH THE FOLLOWING UNUSUAL PRAISE FROM THE NEW YORK CRITICS:

New York Tribune, Dec. 6, 1916:

In her groups of Russian and especially in her Yiddish folk-songs, she displayed a wide variety of mood and she gave them with humor, lightness or pathos, as the case might be. Miss Gutman is a distinct acquisition to the ranks of the singers of songs. Her diction is clear, her manner ingratiating, and she is never monotonous. She was warmly greeted by her audience.

New York Sun, Dec. 6, 1916:

The intimate surroundings of the little theatre served Miss Gutman well, and she was able through unique resources in feeling to impart to her delivery of these Yiddish songs a charm quite remarkable.

N. Y. Evening Mail, Dec. 6, 1916:

AN INDIVIDUAL ARTIST  
Elizabeth Gutman is a singer whose powers of interpretation and ability to select an interesting programme would compel the attention of an audience even if she had no voice at all. As a matter of fact, her voice is quite equal to the demands which she makes upon it. Hers is that rare type of art which wins by its apparent artlessness.

Miss Gutman appeared yesterday afternoon at the Comedy Theatre, first showing her powers in the more conventional songs of the old school and then branching out.

New York Times, Dec. 6, 1916:

The singer makes a favorable impression by her intelligent use of her voice, and an individual style.

New York Journal, Dec. 6, 1916:

MISS GUTMAN'S RECITAL

This was one of those afternoons that are as uncommon to the experience of the weary concertgoer now as they ever have been.

Miss Gutman's Russian and "Yiddish" songs had a piquancy of interest both in and above their novelty. . . . the singer's apt illustrative method of singing them made their purport generally clear. Her resources of technic are sufficiently at her command, and more particularly so when a song lies well for her middle voice.

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Aeolian Hall New York City



## DAMROSCH FAINTS AT BALTIMORE CONCERT

Kolar Takes Baton But Director Pluckily Resumes Stand—Bauer Also Ill

BALTIMORE, Dec. 9.—The Symphony Society of New York, Walter Damrosch, conductor, gave its first concert of the local series at the Lyric Theater on Wednesday evening, Dec. 6, which was fraught with dramatic excitement caused by the illness of the conductor. Mr. Damrosch began the Raff "Leonore" Symphony and after the conclusion of the andante, became so faint that he had to be assisted from the stage. Victor Kolar, the assistant conductor, proceeded with the March movement, after which Mr. Damrosch again made his appearance, now looking pale and haggard, and pluckily announced that he would go on.

In the delivery of the César Franck "Les Djinns" and the same composer's "Variations Symphoniques," in which Harold Bauer was the soloist, the conductor showed evidence of illness, leaving the stage during the performance of the variations. Mr. Kolar quickly took the baton without interruption to the performance. The audience gave Mr. Bauer an enthusiastic reception, as it was known that he, too, was playing under the strain of illness. The concert ended with Percy Grainger's noisy set of pieces, the "In a Nutshell" suite, to which Mr. Damrosch again lent his effort and proved to the audience that he was again himself by playing the piano part in the last number, exchanging places with the capable assisting director.

With its program of the third concert of the season given at the Lyric on Friday evening, Dec. 8, the Baltimore Symphony Orchestra demonstrated a remarkable advance in artistic skill. The labor of Gustav Strube has on no former occasion shown more fully real artistic achievement than during the performance of the Tchaikowsky "Pathétique," Saint-Saëns' "Danse Macabre," Wagner's "Rienzi" Overture and the accompaniment to the Liszt E Flat Concerto. The municipal orchestra has grown with each successive performance, and when a program of such proportions and demands

can be prepared with the limited rehearsals it indeed marks the interest of the players as well as the fine control of the conductor. Myrtle Elvyn, pianist, was the soloist and her delivery of the concerto brought forth rounds of applause and many recalls.

The initial concert of the Baltimore String Quartet, J. C. van Hulsteyn, first violin; Orlando Aprea, second violin; Max Rosenstein, viola; Bart Wirtz, cello, was given at the Art Gallery, Peabody Institute, Tuesday evening, Dec. 5. The players disclosed their many fine characteristics and made an admirable impression. Harold Randolph played the piano part of the Strauss Andante from Op. 2 with charm and authority.

Maud Powell surpassed even former records with the large audience attracted to her recital at the Peabody on Friday, Dec. 8. She won many new admirers with her tone, technique and impressive interpretations. Arthur Loesser, the pianist, gave splendid support.

F. C. B.

## MUNDELL CHORAL HEARD

Brooklyn Chorus Aided by Bastedo and Estelle Wentworth

Following its recent preliminaries of musical and social interest, the Mundell Choral Club gave its first regular concert of the season at the Hotel Bossert, Brooklyn, on Dec. 6, when an absorbing program was heard. Orrin Bastedo, baritone, took the place of Wilfred Glenn as one of the soloists and sang Massenet's "Vision Fugitive," Hahn's "Si mes Vers," Speaks's "Sylvia" and other numbers. Accompanied by Wilhelmina Muller, Estelle Wentworth presented compositions by Chaminade, Rogers, Spross and Ronald.

The chorus, under the distinguished direction of M. Louise Mundell brought new laurels to its founder and its own flourishing organization by finely interpreted numbers that ranged in character from Clough-Leigher's "Fragrance of the Rose" and "Morning in Spring," by Matthews, to Charles Gilbert Spross's sprightly new "Lindy," which was heard for the first time. In addition to this new hit and the Matthews work, there was Harriet Ware's "Hindu Slumber Song," which received a more than qualifying introduction. In contrast to G. B. Nevin's "Slumber Song" and Harriet Ware's "Boat Song" came Chaffin's arrangement of "The Dancing Doll," by Poldini.

G. C. T.

## HAMLIN AS PROPHET OF HUGO WOLF

Tenor Gives Entire Program of Songs by Master of the "Lied"

GEORGE HAMLIN, tenor. Recital, Aeolian Hall, afternoon, Dec. 10. Accompanist, John Doane. Hugo Wolf program.

"Wo find ich Trost," "Auf ein altes Bild," "Jägerlied," "Der Tambour," Mörike Lieder; "Auch kleine Dinge," "Ihr seid die Allerschönsten," "Gesegnet sei, durch den die Welt entstand," "Wir haben Beide lange Zeit geschwiegen," "Ein Ständchen Euch zu bringen," "Schon streckt' ich aus im Bett die müden Glieder," "Benedict die selge Mutter," "Wenn du mich mit dem Augen streifst," (Italienische Lieder); "Der Rattenfänger," (Goethe); "Gesellenlied," (Reinick); "Verschwiegene, Liebe," "Der Musikant," "Das Ständchen," "Liebesglück," (Eichendorff Lieder).

"Great is Hugo Wolf and George Hamlin is his Prophet!" The thought in this present paraphrase was in the minds of

many who heard Mr. Hamlin last Sunday afternoon, when he gave music-lovers one of the most intensely musical afternoons of song that New York has heard in a decade.

Ten years ago a whole program of Hugo Wolf would have not attracted a large audience, even in New York; today it is an event not only for connoisseurs, but for all who love the German lied in its highest form. Mr. Hamlin sang to a big house, a discriminating audience. Nine songs of the eighteen sung were redemanded—a record, to be sure, when one considers that only in the last five years has the music of this master become appreciated in America.

Individual comment on how the songs were sung is out of place. It would be impertinent to single out this or that song in a program so profoundly musical that vocal excellences pale beside the content. Mr. Hamlin was in exceedingly good voice, but he was not displaying voice on this occasion. He was concerned with ART, the art of Hugo Wolf, and in several brief remarks he called his hearers' attention to some of the fine

## WERRENRATH AGAIN DELIGHTS HEARERS

Baritone Appears in His Second Recital of the New York Season

REINALD WERRENRATH, baritone. Recital, Aeolian Hall, afternoon, Dec. 11. Accompanist, Richard Epstein. The program:

"Widmung," "An den Sonnenschein," Schumann; "O wüsst' ich doch den Weg zurück," "Tambourliedchen," "Von Ewig Liebe," Brahms; "Der Traum," "Es blinkt der Thau," Rubinstein; "Und schlafst du, mein Mädchen," Fernsicht; "Jensen; "Ultima Rosa," Harry Spier; "Sei morta ne la vita mia," P. Mario Costa; "Alba di Luna sul Bosco," "Tristezza Crepuscolare," Francesco Santoliquido; "Long Ago," "The Sea," MacDowell; "The Elf Knight," F. Morris Glass; "The Heart's Country," John Alden Carpenter; "The Days of Long Ago," Chester Searle.

Mr. Werrenrath has at last come to the sensible conclusion that his numerous followers want more than the one recital a season to which he has hitherto been restricting himself in New York, despite the marks of favor with which they invariably received him. If many of the mediocrities who make life a burden for concertgoers can undertake two, three or more appearances a year, surely an artist of such incontestable superiority as the baritone need not shrink from at-

## SAY PADEREWSKI WAS "RUDE" IN BROOKLYN

"Never Played So Well and So Badly in Single Program," Is One Opinion

Mingled with the praise of his art were many expressions of resentment at what was termed the "rudeness" of Paderewski at his recital on Dec. 7 at the Brooklyn Institute of Arts and Sciences. Although enthusiasts recalled him many times, and, at the close of the program, he showed more than willingness to play extra numbers, it was

points in the songs. He sang the heart-felt utterances of the man whom Ernest Newman has called "the greatest song composer since Franz Schubert." And he sang them with a conviction, with a whole-souled enthusiasm that was compelling. If there were those in the audience last week who came without love in their hearts for Hugo Wolf it is certain that after hearing Mr. Hamlin deliver the message of such things as "Wo find ich Trost?" "Gesegnet sei, durch den die Welt entstand" and "Liebesglück" they were converted. On only one point can we cavil, namely, the tempo of the last named song—the climax is ten times as thrilling when the song is taken at a pace one shade slower. At the end of the program Mr. Hamlin added Horsman's "Golden Stag" and Florence Turner-Maley's "Fields of Ballyclare" and "I'll Follow You."

In John Doane Mr. Hamlin introduced an accompanist of extraordinary ability. He played these songs—and there are no more difficult songs in the repertoire—superbly, with musical understanding and technical mastery. He deserved the applause which Mr. Hamlin shared with him.

A. W. K.

tempting half a dozen. To be sure, Mr. Werrenrath has not planned quite as many as that this winter—more's the pity—but Monday's was not the last and he can be heard again on Jan. 30. Neither this prospect nor the bad weather served materially to limit the numbers of his audience this week and his performance of an unusually interesting program stirred his hearers to remarkable demonstrations of pleasure.

To dilate afresh on the singer's superb art, vital interpretative capacities and admirable singing is fast becoming superfluous in that it entails merely a repetition of what has so often been written before. Monday's audience enjoyed his artistry and voice in their utmost amplitude.

To the present writer the finest features of Mr. Werrenrath's work disclosed themselves in his performances of Brahms's "O wüsst' ich doch den Weg zurück" and "Von Ewig Liebe," the Rubinstein songs, Grieg's glorious "Ich Liebe Dich," done in Norwegian—as an encore—Harry Spier's "Ultima Rosa" (which he repeated) and MacDowell's "Long Ago." One was most grateful to him, moreover, for offering the same composer's marvelous "The Sea," though there is more in it than he or his excellent accompanist, Mr. Epstein, discovered. Thanks are likewise in order for the Jensen songs—though the next time Mr. Werrenrath sings Jensen he should make it a point to examine "When Through the Piazzetta" and "Row Gently Here, My Gondolier," which are vastly better and practically unknown to most singers.

H. F. P.

noticeable to most of the big audience that the pianist was considerably "out of sorts." He struck violent chords before each number to insure complete attention and glared about the auditorium in evident anger. The climax came when he interrupted one of his encores to rise and say: "I must respectfully ask you to close the doors. Anyone can hear piano-playing from the street!" This was at the end of the official program, when many persons desired to go home. Most of these were obliged to wait.

The bad temper of the famous artist seemed to begin with the program, when Bach's Chromatic Fantasia and Fugue was brilliantly, if coldly, given. In Beethoven's Sonata, Op. 57, his fortissimi were tempestuous to the point of utter inharmony. If it is true that there must always be something of sweetness in music, then music was truly outraged many times. Much of the same spirit found vent in Schumann's Fantasia in C Minor, Op. 17 (in three parts). Then, like a rainbow from the storm, came a glorious interpretation of Chopin. Never has the Nocturne in F Sharp Major been played more beautifully, and with unrelenting symmetry of good taste came the Ballade in G Minor, Three Etudes, Nos. 12, 7 and 3, Op. 10, and Valse in A Flat Major. The Mendelssohn-Liszt "Midsummer Night's Dream" suggested Welsh rarebit rather than ambrosia as an incentive, though it bore many delightful moments. Paderewski cheered up at the end of his program and to an earlier encore, Mendelssohn's "Hunting Song," added his own "Cracovienne," the Schubert-Liszt "Hark, Hark the Lark," Second Hungarian Rhapsodie, Couperin's "Carillonde Cythere" and his own Menuet. Then, as announced, Mme. Paderewski sold Parisian-made "refugee dolls" in aid of the stricken families of Poland.

As truly stated by one of the habitués of Academy concerts, Paderewski probably never played so well and so badly in a single program in his life.

G. C. T.

## NEW YORK CHAMBER MUSIC SOCIETY

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"Andre Tourret is the first violinist of the organization, which holds a dozen capable musicians that are worth hearing."—Sylvester Rawling in New York Evening World, Oct. 25, 1916.

"The New York Chamber Music Society, of which Carolyn Beebe is director, is known for serious and capable work, and this characterized its playing last night."—Richard T. Aldrich in New York Times, Nov. 13, 1916.

"Carolyn Beebe's organization is already well known for its tireless work in a good cause. Yesterday it presented three interesting works. Besides Miss Beebe herself, Andre Tourret, Roentgen, Lifschy and de Busscher took part in the musicianly and splendidly sincere interpretations. It was the music of specialists, intended for the particular listener."—Sigmund Spaeth in New York Evening Mail, Nov. 13, 1916.

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NEW YORK RECITAL  
Aeolian Hall, Nov. 23, 1916

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## CLEVELAND HEARS BEVY OF ARTISTS

Zeisler, Karle, Ingram and Sandby in Recitals—Fremstad and Kreisler at Reception

CLEVELAND, Dec. 8.—Fannie Bloomfield Zeisler, appearing at an open concert of the Fortnightly Musical Club, drew a large and admiring audience to Gray's Armory Dec. 5, and won great success by her masterful playing. Two numbers dedicated to her by Wilson G. Smith, were included on her program.

Fay Cord and Walter Morse Rummell were the artists, last heard in the Peoples' Concert Course in a pleasing program of short and popular numbers.

At the Friday Musicales in the Hotel Statler ballroom, Frances Ingram's noble contralto voice was much admired. Herman Sandby's two 'cello groups contained Danish numbers of his own composition and were highly successful, while Theo. I. Karle, with his boyish appearance, resonant tenor voice, perfect diction and fine selection of songs carried off the honors of the day.

The Mendelssohn Club, under Ralph Everett Sapp, in addition to its choral numbers, presented for its opening concert a trio of local musicians, Walter Logan, violinist; Oscar Eiler, 'cellist, and Nathan Fryer, pianist, a precedent good to establish. Two short ensemble numbers were given, and solos were played by each artist.

May Mukle, English 'cellist appeared in recital with C. E. Clemens at the organ in a concert given by the Daughters of the British Empire before a very large audience.

Fritz Kreisler and Olive Fremstad gave a recital on Dec. 6 at the residence of Dr. and Mrs. W. T. Corlett for a debutante reception.

ALICE BRADLEY.

## INDIANAPOLIS GETS TREAT

A Recital by Paderewski—Gade's "Erlkönig" Given by Männerchor

INDIANAPOLIS, IND., Nov. 27.—After an absence of three seasons, Ignace Paderewski played before an immense audience in the Murat Theater Thursday evening. His program contained the Beethoven Sonata, Op. 57; Schumann's Fantasie in C Major and groups including Chopin, Daquin, Couperin and Mendelssohn-Liszt. Following the concert Mme. Paderewski auctioned dolls for the Polish Relief Fund.

At the first Männerchor concert of the season "Erlkönig's Tochter" of Niels Gade for mixed chorus and quartet of soloists with piano accompaniment was the chief number. The work of both chorus and quartet, under the direction of Rudolph Heyne, was most satisfactory. Besides sustaining the solo parts in "Erlkönig's Tochter," Mme. Caroline Hudson - Alexander, soprano; Allan Hinckley, baritone, and Mrs. Jean McCormick, contralto, of Indianapolis, were heard to great advantage in solo numbers. The accompaniments of Mrs. Arthur G. Monninger were well played.

P. S.

## PLAY MANA ZUCCA'S MUSIC

Sinsheimers and Composer Heard in Markel Musicales

For the second of the Markel Monday Morning Musicales at the Hotel Plaza, New York, on Dec. 11, the Sinsheimer Quartet and Mana Zucca, composer and pianist, supplied an excellent program.

The Sinsheimers played Schumann's A Minor Quartet and Dvorak's F Major Quartet. Bernard Sinsheimer, violinist, and Willem Durieux, 'cellist, together with Miss Zucca, played the first movement of her Trio, a new work of considerable originality and interest.

Miss Zucca played three of her own piano numbers, "Warum," a clever "Fugata Humoresque" and a Valse Brillante. Besides being a talented composer, Miss Zucca is an excellent pianist. The "Fugata," using the "Dixie" melody as a theme, caught the fancy of her hearers and she had to repeat it. A large audience attended the musicale and was demonstrative in its enthusiasm.

H. B.

Mme. Hassler-Fox Guest of Louis Victor Saar

During her recent sojourn in Cincinnati Regina Hassler-Fox, the prominent contralto, was the guest of honor at a dinner given in their home by Mr. and

Mrs. Louis V. Saar. Among the other guests were Dr. and Mrs. Ernst Kunwald and Mr. and Mrs. Maurice Joseph. During the evening Mme. Hassler-Fox sang a program of Brahms songs, with Mr. Saar at the piano.

## NEW HAVEN SYMPHONY IN EXCELLENT PROGRAM

Irma Seydel Soloist with Dr. Parker's Forces—Mabel Beddoe and Leo Troostwyk Heard

NEW HAVEN, CONN., Dec. 8.—The second concert by the New Haven Symphony Orchestra in Woolsey Hall on Tuesday afternoon was the important musical event of the week here. A large and appreciative audience was in attendance. Irma Seydel, violinist, of Boston, was the soloist. Dr. Horatio Parker chose an interesting and ambitious program. There was much to say in praise of the orchestra's performance of the various numbers, which served admirably to bring out the good qualities of the orchestra. Irma Seydel in the Bruch Concerto made a decidedly profound impression.

An interesting concert was given Sunday evening in the Olympia Theater to defray the expenses that will be needed to entertain the representatives of the American Federation of Musicians, which will hold its convention here next spring. Mabel Beddoe, contralto, and Leo Troostwyk were among the soloists heard. Miss Beddoe sang an aria and a group of songs by American composers, one of which was "Come for a Sail in My Little Boat," Troostwyk. Mabel Beddoe charmed all with her beautiful contralto, attractive stage presence and truly delightful use of her voice.

Leo Troostwyk won immediate approval by his artistic playing. He was forced to respond to an encore.

The last of the first series of entertainments at Library Hall, in Branford, Conn., was given by Grace Bonner Williams and Raymond Havens, and drew a large audience. Mrs. Williams possesses a soprano voice of distinct charm that delighted her hearers. She sang a number of encores. Raymond Havens deserved the enthusiastic applause he received.

A. T.

William Simmons Makes Successful First Appearance in Washington

WASHINGTON, D. C., Dec. 7.—The concert given under the auspices of the choral society of Howard University last evening in the Rankin Memorial Chapel of the university had William Simmons, the New York baritone, and Roland W. Hayes, tenor, as soloists. Mr. Simmons made his first Washington appearance on this occasion and earned a decided success. He chose Secchi's "Lungi" and the familiar Handel "Hear Me, Ye Winds," as his opening numbers, following with the "Eri Tu" aria and a group of songs by Lillian Miller, Victor Harris and James H. Rogers. His singing was admirable, both from the vocal and interpretative standpoints, and he was obliged to sing additional numbers by Hawley and Wells. With Mr. Hayes he sang duets by Verdi and Hildach. Mr. Hayes displayed a very pleasing voice in compositions by Massenet, Puccini, Liszt, two songs by H. T. Burleigh and the air, "Onaway, Awake, Beloved," from Cole-ridge-Taylor's "Hiawatha." C. Beatrice Lewis played the piano accompaniments efficiently.

New Chorus Makes Its Appearance in Danville, Va.

DANVILLE, VA., Dec. 5.—The newly organized Apollo Glee Club of Danville made its first public appearance, Dec. 3, at a mass meeting under local Y. M. C. A. auspices. Some 700 men were in attendance. The club sang three numbers, under the direction of John George Harris. The Apollo Club comprises some of the best musical ability in the city and its membership is earnest and energetic. Arrangements have been made to bring Umberto Sorrentino, the Italian tenor, here in February, and other artists will also be brought here during the season.

J. G. A.

## Texans Acclaim Werrenrath

SAN ANTONIO, TEX., Dec. 1.—Reinald Werrenrath was heard here in recital on Nov. 27. The enthusiasm which his singing aroused last year was increased with his recital this season. There was almost universal comment on the richness and mellowness of his voice. His interpretation had both the elements of tenderness and dignity and a clean diction was one of his decided charms. Harry Spier was the very excellent accompanist. One of his songs was on the program.

C. D. M.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

An interesting group of musicians and literary folk were the guests of Mr. and Mrs. Yeatman Griffith, 318 West Eighty-second Street, on Sunday afternoon, Dec. 10, for the second time in the series of monthly musicales which Mr. and Mrs. Griffith are giving this season. Chief in interest on the program was the appearance of one of Mr. Griffith's pupils, Etta Robertson, who disclosed a soprano voice of delightful quality and a gratifying knowledge of the technique of her art. Miss Robertson's offerings included the "Morning Hymn" of Henschel, Rogers' "Wood Song," "To Evening," two Sappho fragments, by A. Walter Kramer, the "Twilight" of Rummel and Francisco di No-gero's "My Love Is a Muleteer." The words of the latter song, which is still in manuscript, were written by Emelie Frances Bauer. A second group comprised songs by Schumann, Strauss and Hildach, in all of which Miss Robertson gave an admirable presentation of the characteristic qualities of the music.

Wagner's Quintet from "Rienzi" was well sung by a group of Mr. Griffith's pupils, comprising Miss Robertson, Dalli Howett, Lora Lulsdorff, Myrtle Stitt and Brenda Stock, and was later followed by the Sextet, "Noch ein Weichen," from "The Bartered Bride" of Smetana, sung by Miss Robertson, Miss Lulsdorff, Miss Stitt and Messrs. Kneeland, Thorpe and Sullivan. Both the quintet and sextet had the capable leadership of Theodore Stier, and Mrs. Griffith supplied sympathetic accompaniments for the musical offerings.

Majorie Fee Whyte, contralto of the Russell Studios, Carnegie Hall Division, has been engaged as solo contralto in the Reformed Church of Richmond Hill. Samuel E. Craig, lyric tenor, Newark division of the Russell Studios, is now the tenor soloist of the Crescent Avenue Presbyterian Church of Plainfield, N. J.

The forward movement of the Music Culture Extension Guild, of which Mr. Russell is musical director and public lecturer, announces a series of special institute lectures, on subjects in music pedagogy, including a special course on the analysis of phonic diction for American singers.

In the Criterion Studios in Carnegie Hall, Dec. 9, Augusta Wrensch, contralto, a Montclair (N. J.) pupil of Walter S. Young, made her New York debut. Miss Wrensch made a strong appeal to her audience by reason of her very naïveté, and revealed a naturally beautiful voice, extremely well placed. Mrs. Walter S. Young gave efficient support at the piano.

David and Clara Mannes have been giving a series of Beethoven recitals at the David Mannes Music School on Wednesday afternoons. The first took place Nov. 29, the second Dec. 6 and the final one on Dec. 13. The recitals are given by invitation for the students of the school and their friends. Mr. and Mrs. Mannes performed two sonatas at each recital.

Joseph Deniau, formerly of the Paris Conservatoire, organist and choirmaster of the Church du St. Esprit, presented his pupils in a recent recital. Participants in the program, in addition to Mr. Deniau, were:

Martin Bram, Mark MacDonnell, Jean Froideville, George Magis, William Wambach, George Bohrer, Lillian Gerard, Yvonne Pouteau, Dorothe Hutchinson, Julia Baule, Helene Briton, Marcelle Blimo, Reine Gemppe, Germaine Gerard, Mary Wambach, Albert Dalleine, Yvonne Gerard, Master Mariano, Blanche Dallene, Edward Capillon, Clio Demetriades and Elsie Rohr.

Elizabeth Bonner, contralto, a pupil of Herbert Witherspoon, has been invited by Leopold Stokowski, conductor of the Philadelphia Orchestra, to act as understudy for Tilly Koenen, who has been engaged to sing the contralto part in Gustav Mahler's "Das Lied von der Erde," to be given by the orchestra on Dec. 15 and 16 in Philadelphia.

Julia Herman, pupil of Jessie Fenner-Hill, the vocal teacher, has had a goodly number of concert dates to her credit since the beginning of the season. Miss Herman has been soloist for the Echo and Harmonie singing societies. Miss Herman has returned from Buffalo, where she introduced some new songs before the convention of the New York

State Association of Elocutionists. She is at present making records for one of the prominent phonograph companies.

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On Nov. 25 the Alberto Jonás Club gave a special musical entertainment, which was attended by well-nigh a hundred persons. The artists were Aimée Victor, soprano, and Wynne Pyle, the beautiful young pianist. Miss Pyle played her program with brilliant technique, rich beauty of tone and all-compelling sweep. Miss Aimée Victor's lovely voice, perfectly schooled, gave great pleasure.

Miss Pyle has been engaged as soloist with the St. Louis Symphony Orchestra in St. Louis on March 4. She has also been engaged as soloist with the Minneapolis Symphony Orchestra in Minneapolis on Feb. 25. She has further been engaged as soloist with the Minneapolis Orchestra on its Southern tour during January and February, and will play in that capacity with the orchestra in New Orleans on Jan. 25, in Houston, Tex., Jan. 27, and in other Southern musical centers.

\* \* \*

An interesting pupils' recital was given on Dec. 4 at the New York vocal studios of Elizabeth Kelso Patterson. Those who took part were Agnes Waters, Estelle Leask, Helen D. Erskine and Annah Hess. All the young singers reflected credit on their teacher by the excellent placement of their voices.

## PIANIST IN "JOINT" RECITAL

Stojowski Plays Double Rôle in Absence of Colleague at New Haven

NEW HAVEN, CONN., Dec. 1.—The recent recital of Polish music which was originally intended to be given in Woolsey Hall, but, owing to the smallness of the ticket sale, was held in Lampson Lyceum, proved to be an event of much musical importance. The artists who were to appear were Mr. Wronski, baritone, and Sigmund Stojowski, the eminent pianist. Mr. Wronski was unable to take part and Mr. Stojowski gave the recital alone. It was necessary to change the program somewhat and numbers by Bach, Schubert-Liszt, Saint-Saëns and Gluck were added. The audience derived much enjoyment from Mr. Stojowski's delightful playing.

The first of the Whiting recitals this season drew a large crowd of followers of these entertaining events to Lampson Lyceum Monday evening. Mr. Whiting chose for his assistants artists of the first rank in Albert Spalding and Alwyn Schroeder.

A. T.

## WORCESTER CHORUS TRIUMPHS

Oratorio Society Aided by Mme. Maentz and Theo Karle

WORCESTER, MASS., Dec. 2.—A complete artistic triumph was the opening concert of the Worcester Oratorio Society, given in Mechanics' Hall last night before a representative audience of fully 1500. As soloists, Mrs. Claire Maentz, soprano, and Theo Karle, tenor, shared the honors, both receiving ovations such as have been accorded few artists upon their appearance in Worcester.

The chorus of 200 voices and an orchestra of thirty, picked from the Boston and Worcester Symphony Orchestras, gave an excellent performance, under direction of J. Vernon Butler, conductor of the Oratorio Society. The cantata, "Hiawatha's Wedding Feast," by Cole-ridge-Taylor, was given for the first time in the city.

Additional soloists were Mrs. J. Vernon Butler, pianist; William F. Dodge, violinist; Louis E. Dalbeck, 'cellist, and Walter Smith, trumpeter. Charles H. Grout was at the organ.

T. C. L.

Mme. Edvina to Appear as Chicago Opera "Guest"

Mme. Edvina has returned to New York after her highly successful concert tour of Western Canada, and after a few days' rest will go to Chicago, where she has been engaged for several guest appearances with the Chicago Opera Association. Her first performance will take place on Dec. 30, when she will be heard in the title rôle of "Louise," in which she made her debut with the organization last season. Later she will be heard for the first time in Chicago as Marguerite in "Faust."



## PHILADELPHIA HEARS DAMROSCH INVADERS

Stokowski Ill, Rich Directs—New Works Conducted by Arne Oldberg

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, Dec. 11, 1916.

WALTER DAMROSCH brought his New York Symphony Orchestra to the Academy of Music last Monday evening and an admirable concert was given before an audience which comfortably filled the auditorium. Harold Bauer, the soloist, was heard in two compositions, the symphonic poem, "Les Djinns," and a symphonic variation, for piano and orchestra, both by César Franck. Mr. Bauer's playing was delightful. The "Lenore" Symphony of Raff was exquisitely played and Percy Grainger's suite, "In a Nutshell," a bizarre composition, was the final number.

Wagner's "Lohengrin" was given a noteworthy performance by the Metropolitan forces at the Metropolitan Opera House last Tuesday evening before the usual large audience. Under Artur Bodanzky's direction the production proved most satisfying, due to the fact that the singers were able to be heard, because of Mr. Bodanzky's admirable control over the orchestral volume. The excellent cast included Marie Rappold, as Elsa, which she sang with true poetic insight. Jacques Urlus sang Lohengrin with much vocal splendor. Margaret Ober made a capital Ortrud, her powerful mezzo voice ringing clear and vibrant. Carl Braun and Otto Goritz were likewise most impressive in their parts of the King and Telramund. The chorus sang exceptionally well.

Owing to the illness of Leopold Stokowski, Thaddeus Rich, the concert master, conducted the Philadelphia Orchestra's seventh pair of concerts at the Academy of Music last Friday afternoon and Saturday evening. Two new compositions were features. "June," a symphonic poem, by Arne Oldberg, conducted by the composer, who added a piano and

additional instruments to secure his desired effects, did not reveal much melodic charm; his composition, which is of modern type, was considered rather incoherent. The second novelty was the new violin concerto by Frederick Stock, played by Efrem Zimbalist.

Ben Stad, violinist, and Julius Leefson, pianist, assisted by Rebekah van Brunt-Conway, contralto, were heard in a pleasing recital last Monday morning in the ballroom of the Ritz-Carlton Hotel. Elsie Stewart Hand was the efficient accompanist.

Mildred Faas, a soprano of genuine talent, ably assisted by Ward Stephens, pianist and composer, gave a recital in Witherspoon Hall last Thursday evening.

The proceeds of the concert will be devoted to the Settlement Music School.

Among many other interesting events of the week was a concert given by the Frankford Symphony Society last Wednesday evening in the Frankford High School under the direction of Hedda van den Beemt. An attractive program was given. Lewis James Howell, baritone, was the soloist. He was ably assisted by Nina Prettymann Howell.

The Cantaves Chorus, a splendidly trained body, under the direction of May Porter, was heard in concert at the Drexel Institute last Thursday evening. The soloists were Piotr Wizla, baritone, and Florence Haenle, pianist.

M. B. SWAAB.

## NEW CONCERT ROLE FOR MR. KREISLER

Violinist Appears in Recital with Friedberg—A Performance of Manifold Beauties

FRITZ KREISLER, violinist, and CARL FRIEDBERG, pianist. Recital, Carnegie Hall, afternoon, Dec. 10. Accompanist, Carl Lamson. The program:

Sonata for Piano and Violin in G Major, Brahms. Mr. Friedberg and Mr. Kreisler; Solo for Violin (arranged and transcribed by Carl Friedberg), "Pan and Syrinx," Montclair; Gavotte in D Minor, Old French; Adagio in E-flat Major, Mozart; Rondo in D Major, Schubert; "Chanson Méditation," Cottenet; Viennese Melody, Gaertner-Kreisler; "Slavonic Fantasy," Dvorak-Kreisler.

Why does not Mr. Kreisler do more in the way of sonata playing in New York? No doubt he requires nothing beyond the short gems in which his admirers take such justifiable delight to demonstrate the splendor of his art, but it seems a sovereign pity that those who find immeasurable joy in his presentation of these and of the great things of concerto literature do not have anything like an equal opportunity of relishing his greatness in this department of chamber music. Yet his skill here equals that which he displays in other styles of performance and music-lovers would unquestionably be happy to profit by the fact—all the more, as the sonata field is not extensively cultivated in this city by artists of the highest rank. An occasional

program of Beethoven, Franck, Grieg and Brahms sonatas by Mr. Kreisler with the assistance of a pianist of Carl Friedberg's stamp would be one of the high lights of the musical season.

These sentiments asserted themselves with particular emphasis last Sunday when the two artists gave a performance of Brahms's splendid G Major Sonata that has probably never been surpassed in this city for sympathy and balance of ensemble and for perfect sense and exposition of its musical nature and content. In the case of so homogeneous a rendering, it becomes difficult to assign credit separately. Mr. Kreisler made the violin part glow in the molten gold of his tone and exalted it by the emotional, yet continent manner of his reading. Mr. Friedberg published the other half at its full value. It was an epicurean treat and the indisputable climax of the afternoon. Only we must have more of this sort of thing.

The sonata was not, of course, the only great event of the day, even though it seemed to us the outstanding one. Mr. Kreisler, in his rarest form and ably accompanied by Carl Lamson, gave a thrilling rendering of Viotti's Concerto and played the Cottenet number and his own arrangements of Gaertner and Dvorak as marvelously as ever. And, with Mr. Friedberg at the piano, he enchanted with some effective transcriptions by the pianist of the Montclair, Schubert and Mozart pieces—works which will notably enrich even his great repertoire of miniatures.

H. F. P.

## A STATEMENT FROM MISS GARRISON

As I feel that most of my recent successes are due to the inspiring help of Mr. Herbert Witherspoon with whom I have studied during the last two seasons, I am thus publicly acknowledging my great debt to him so that no one may be misled by an interview which appeared in the December second issue of Musical America.

Thabre Garrison.

—Advertisement

## POWELL ATTAINS TO LEVEL OF GREATNESS

Pianist Plays with Surpassing Power in His Latest New York Recital

JOHN POWELL, pianist. Recital, Aeolian Hall, afternoon, Dec. 8. The program:

Allegro de Concert, Nocturne in B Major, Barcarolle, Tarantella, Chopin; "Concerto Pathétique," "Don Juan Fantasie," Liszt.

At least six pianists of the highest station have been heard in recital in New York since the beginning of the musical year in October. At least four have played in a manner not to be adequately qualified by superlatives or effectually defined through the most ecstatic flights of critical verbiage. And yet in the fullest consciousness of this fact and the completest appreciation of all that such an assertion as the ensuing implies, the present reviewer is ready unhesitatingly to pronounce this, the third of Mr. Powell's series, the most superb, inspirational and overwhelmingly fine exhibition of its kind it has been his privilege to attend since the season started.

Much could be written of this young artist's playing, much that would be unavailing and impotent to express the true nature of its beauty, to gauge the full measure of its eloquence. For it does not abide description and it flouts analogy. Mr. Powell did admirably, thrice-admirably at his two previous appearances—to which effect these columns bore unconditional witness. Yet it presaged but slightly his newest accomplishment. He was exquisite or intimate or subtly introspective last month. He was all of this at moments last week; but predominantly this time he was heroic, prodigious, spiritually epic. To grandeur of conception he unites commensurate means of realization. A splendor of vision, a burning intensity of purpose, a fervor of emotional conviction and a consistent nobility of attitude have their counterparts in the elements of performance through which he bodies them forth. Mr. Powell's achievement is not decorative or aesthetically precious but spiritual—a consecration and a rite. This is not hyperbolic; it fails even of expressing the fact in all its fullness.

Of Mr. Powell's entirely fine program, few details can now be furnished. He must be thanked for bringing back Chopin's neglected "Allegro de Concert," a work of real effect and charm, if not essential importance, and testifying melodically to Chopin's admiration for Bellini. And more so does he merit gratitude for rediscovering Liszt's magnificent "Concerto Pathétique," a work bearing an affinity of mood and a resemblance of character to the B Minor Sonata. Of this the great American pianist gave a rendering that for passion and power simply beggars description and bankrupts praise. As for the "Don Juan" Fantasie—which is not an operatic transcription, but a stupendous dramatic tone poem on three Mozart themes—it can only be said that Mr. Powell performed it as commandingly as Busoni did here on a memorable occasion seven years ago.

H. F. P.

### WIN FAVOR IN OIL CITY

Delighted Audience at Joint Recital of Rudolph Ganz and Cuyler Black

OIL CITY, PA., Nov. 17.—Cuyler Black, tenor, who has been a favorite in this city, appeared last Friday evening at the Opera House in joint recital with Rudolph Ganz, the noted Swiss pianist. Mr. Black, who has left Oil City and is now located in New York, was received with a burst of applause when he appeared on the stage. His singing won him hearty approval, for he was in excellent voice and gave of his best. In his arias from "Tosca" and "Pagliacci" he showed the result of operatic training and in his songs, which included works by Spross, Hesselberg, de Lange, MacFadyen and Mr. Ganz's "What Is Love?" and "Rise, O Star," he proved himself a song singer of decided ability, giving charm to his varied interpretations. Frank Theobald was his able accompanist.

Mr. Ganz played MacDowell's "Sonata Eroica" stunningly, earning hearty approval. His pianism appealed strongly to his hearers and later in a Chopin group and a group of pieces by Mousorgsky, Stojowski, Sibelius, Liszt and his own "Pensive Spinner" he was also much admired.





Emma Prall Knorr gave a lecture-recital in Washington, D. C., Dec. 3, on "Personal Recollections of Edward MacDowell." She was a pupil of MacDowell.

Ann Myers of the Daniel Muller School of Music, Topeka, Kan., gave her graduating recital in piano Dec. 4. Miss Myers teaches a class in piano music at the school.

The Schubert Club of Stamford, Conn., gave a musicale on Nov. 27, the participants in the program being Mabelle L. Knapp, violinist; Mrs. N. A. Rosan, soprano; Florence G. Brady, pianist, and May H. Ford, accompanist.

The Henley Concert Company, a new organization of Roanoke, Va., is giving concerts throughout Virginia. The company is composed of Elizabeth Starrett, soprano; French Henley, baritone, and Mrs. T. W. Spindle, pianist-accompanist.

Mrs. Elsa Hopf Greene, who has been a member of the summer choir at Grace Church, New York, for five years, is to be the soprano soloist at Simpson Methodist Church in Jersey City for the coming year. She started her new work Dec. 1.

The 1869th weekly program at Dana's Musical Institute, Warren, O., was presented by the D. M. I. Trio, composed of A. N. Modarelli, pianist; Frank Davidson, violinist, and L. V. Ruhl, cellist. The assisting soloist was Ross Hickernell, cornetist.

Joseph Cortese, a young violinist, who has recently made his home in Memphis, Tenn., delighted his audience when he appeared in recital recently at Witzmann's Concert Hall. Mr. Cortese was assisted by Bradley Knoche, baritone, and Birdie Chamberlain, accompanist.

The faculty of the Marsh School of Music of Schenectady, N. Y., gave a concert at the Bellevue Reformed Church Nov. 30. Those appearing were Marjorie Howland, harpist; Mrs. Fanny Eddy Miller, pianist, and Mrs. Katherine Brooks Chamberlayne, organist.

Mrs. Romaine Jansen, contralto, and John J. Blackmore, pianist, both of Seattle, Wash., recently appeared in concert in North Yakima, Wash. Arville Belstad, organist of the Swedish Baptist Church in Seattle, gave a recital recently, assisted by Mrs. P. F. Apfel, contralto.

The San Antonio (Tex.) Musical Club recently presented a string ensemble at its meeting. The soloists were Irene Ingram, pianist; Mrs. S. J. Baggett, soprano; Hazel Cain, violinist; Martha Mathieu, soprano; Oran Kirkpatrick, tenor, and Katherine Blair Clark, pianist.

In the Comedy Theater, New York, Alix Young Maruchess, violinist, and Irene Schwarcz, pianist, gave a pleasing concert on Sunday evening, Dec. 3. They were heard in Ferruccio Busoni's second sonata for piano and violin and Grieg's sonata in G Major. The violinist also played the Vitali chaconne.

A violin recital of interest was given by Alma Patton at Jacksonville, Fla., recently, under the auspices of the Jacksonville School of Musical Art. She was assisted by Sara Miller, pianist, and Bertha Foster, accompanist. Miss Patton played Zimbalist's "Suite in Old Form" and several Kreisler numbers.

The St. Cecelia Club of Tacoma, Wash., arranged a very interesting program of Dudley Buck music for the monthly reception, Nov. 24, at the home of Mrs. E. C. Wheeler. Mrs. B. E. Buckmaster read a paper on Dudley Buck's life. A quartet including Mrs. Allan Crain, Mrs. George Driscoll, Mrs. Robert W. Thompson and Mrs. T. W. Little sang "Annie Laurie." Agnes Lyon gave a violin group accompanied by Mrs. O. C. Whitney and Gertrude Horner a group of vocal numbers accompanied by John Hansen.

Phyllis L. Sykes, a pupil of Leila Livingston Morse, the singer and vocal teacher of Rochester, N. Y., gave her first song recital on Dec. 5 at the Institute and Conservatory of Music. She was assisted by Hazel Smith, violinist, and Laura Wilbur, accompanist. Miss Sykes' voice is a clear soprano of exceptional quality.

Thomas Whitney Surette, staff lecturer of the extension delegacy of Oxford University, England, gave the first of three lecture recitals on "The Great Composers: Romantic Period," before the Institute of Arts and Sciences, Columbia University, in the Horace Mann School auditorium recently, taking "Schubert" as his subject.

The choir of West Market Street M. E. Church of Greensboro, N. C., under direction of Mortimer Browning, organist, recently gave a highly creditable reading of Maunders' "Song of Thanksgiving." The soloists, Mrs. C. W. Banner, soprano; Genevieve Moore, contralto, and Benjamin Bates, tenor, appeared with a chorus of twenty-five voices.

The memorial exercises of the Elks held in Mount Vernon, N. Y., Dec. 3, consisted of an elaborate musical program, which consisted of string trio and vocal numbers. The artists included: Soprano, Grace Godard; contralto, Elenore Herz; pianist, Ralph Mazziotto. The entire program was under the direction of Ralph H. Mazziotto.

The music faculty of the Greensboro, N. C., College for Women has appeared this year in a series of recitals, the artists being Marjorie Gaskins, pianist; Benjamin Bates, tenor; Alvera Gustafson, pianist; Robert Roy, violinist; Meredith Clark, reader, and Mortimer Browning, pianist. All were favorably received. Conrad Lahser is director.

Carolyn Beebe and the New York Chamber Music Society gave a recent concert in the Columbia University Extension course. Miss Beebe and her associates will also appear in Newark, Dec. 18, under the same auspices. Miss Beebe accepted an engagement for her organization at the Summit Musical Club, Beechwood Inn, Nov. 28.

H. H. Bellamann and his wife, Katherine Bellamann, dean of the School of Fine Arts at Chicora College for Women, Columbia, S. C., and head of the voice department respectively, have during the last ten years contributed much to the artistic progress of South Carolina and surrounding States. Both of these teachers have full classes this season.

A delightful musicale was offered in Washington, D. C., on Dec. 5, when Mary A. Cryder presented in her studio Aline Kornheim, mezzo soprano, and Marie Hansen, pianist. As usual, Miss Cryder introduced several American compositions. Raphael Diez, tenor of New York, was introduced to Washington recently in an informal evening at the Arts Club.

The Sngerfest Association met recently at the clubhouse of the Germania Mnnerchor in Baltimore, adopted a constitution and by-laws, and outlined the program for the National Sngerfest to be held in the Fifth Regiment Armory the week beginning June 9, 1918. Theodore Hemeberger, John A. Klein and Charles H. Bochau will direct the concerts.

Mrs. Ella Sexton Starkey, who has been president of the Thursday Morning Music Club of Roanoke, Va., is leaving Roanoke to make her home in New York City. She was the guest of honor, Dec. 1, at a luncheon given by the club, when she was presented with a token of the organization's esteem. Mrs. P. A. Blackwell has been elected president of the club.

Ruth Bingham of San Antonio, Tex., a pupil of John M. Steinfeldt of San Antonio, appeared in a benefit concert in Beethoven Hall recently under the patronage of some of the local musical clubs. Miss Bingham will complete her

studies in New York. She was assisted by Oran Kirkpatrick, tenor; May Aubry, contralto, and Mr. Steinfeldt, accompanist.

Mrs. H. H. A. Beach gave a recital of her own compositions at Rockford College, Rockford, Ill., recently. Mrs. Woodbury Hawes sang to two groups of Mrs. Beach's songs, accompanied by the composer. Mrs. Beach was also a guest of honor of the Mendelssohn Club, which, conducted by Harrison Wild, sang two of her part-songs for women's voices, a "Thanksgiving Fable" and "Dolladine."

A unique program for the Salon Musical Club of Syracuse, N. Y., was arranged by Clara Drew, the subject being "Woman Composers." Composers represented were Mrs. Beach, Chaminade, Dell 'Aqua, Augusta Holmes, Gertrude Ross, Frances Allitson, Mary Turner Salter. "The Rose of Avontown," cantata by Mrs. Beach, was sung by a women's chorus of twenty voices.

Felix Garziglia, pianist, entertained at an informal evening of music at his studio at the Arts Club, Washington, D. C., recently, when he played with artistic finish a number of Chopin compositions. Jerome H. Williams added to the pleasure of the guests in several of his own piano compositions, "Masquerade Dance," "Imp Dance" and "To Thee." Louis Thompson closed the evening with French and English songs.

A crowded house greeted Charles Harrison, tenor, and Henriette Turell-Mentley, contralto, at the first concert of the season at Eagle Hall, Middletown, N. Y., Dec. 5, under the auspices of Mt. Carmel Church. Mrs. Mentley sang an aria from "Don Carlos" and Mr. Harrison the aria from "La Bohème," besides groups of song. Two duets gave great pleasure to the large audience. Mildred Carner proved an able accompanist.

The choir of the First Presbyterian Church of Albany, N. Y., under Harold W. Thompson, gave Maunders' sacred cantata, "Song of Thanksgiving" recently. The double quartet was comprised of Grace Klugman Swartz and Helen Spears of Albany, Marianne Carl of Troy, Mary L. Chitty of Watervliet, N. Y.; Lawrence L. Dick of Utica; Clarence B. Stewart of Troy, Harold T. Cooper and Frederick P. Whish of Albany.

The Colonial Quartet made its initial public appearance Nov. 21 in Tuckerman Hall of the Worcester Woman's Club house, Worcester, Mass., before an audience of 500. The debut was successful. The quartet consists of Marcia Baker, first soprano; Mildred King, second soprano; Rachel Little, first alto, and Mabel Anderson, second alto. The young women were assisted by Frances Berkowitz, violinist, and Grace Davis, pianist.

The new Picadilly Theater which was opened recently in Rochester, N. Y., as a moving picture house, has unusually fine musical attractions. Norman Nairn, the local organist, plays the choralecello and Susan Thompkins Medrow, violinist, who has toured several times with Sousa, is conductor of an orchestra of eighteen pieces. Three local singers were on a recent program, Mae Potter Roberts, soprano; Stanley Hawkins, baritone, and Yale Whitney, bass.

Harry Alan Russell, of Albany, N. Y., a pupil of Dr. Frank Sill Rogers, of Albany, has been appointed organist and master of choristers of All Saints' Cathedral, to succeed Frederick A. Locke, who resigned to become organist of St. Peter's Church of Morristown, N. J. Mr. Russell is not yet twenty-one, but has been organist and choir director of St. Andrew's Church for three years. He is said to be the youngest cathedral organist in the country.

At the memorial services held on Dec. 3 in the State Street School Auditorium, Hackensack, N. J., of Hackensack Lodge, No. 658, of Elks, the musical program was given by Mildred Graham, soprano; Kathryn Platt Gunn, violinist, and the Criterion Quartet. The quartet did itself credit in Stebbins' "God is Love," Buck's "Lead, Kindly Light," and compositions by Rhodes and Holden. Mme. Graham sang with beautiful quality and much feeling the Bach-Gounod Ave Maria, ably assisted by Miss Gunn, and also the Buck "How Long, O Lord." Miss Gunn performed the Wieniawski Legende and a Berceuse by Friml in supremely artistic fashion, and Donald Chalmers, the bass of the quartet, sang with expression del Riego's "O Dry Those Tears." Marion Simms provided the accompaniments ably.

The Ladies' Music Club of Topeka, Kan., recently gave a "Peer Gynt" program before an audience of 1500 people. The story of "Peer Gynt" was told by Mrs. Paul Walker. The dances in the play were given by Marguerite Koontz, assisted by pupils in her interpretative classes. The piano duet numbers were played by Mrs. Charles Kleinhans and Mrs. Azra Clark, and the vocal parts were sung by Mrs. Charles Wolff. The Grieg music was played by the Ray Hall Orchestra.

The Tuesday Musical Club of San Antonio, Tex., held a meeting recently at the studio of Clara D. Madison, when "The Evolution of the Piano" was discussed. A paper was read by Mrs. James W. Hoyt. The program was given by Ruth Binghamon, pianist; Georgia Lindsay, Mrs. O. F. Bordelon, Mrs. Eugene Staffel, Agnes Schott, Mrs. James W. Hoyt, Mrs. Mamie Reynolds-Denison and Clara D. Madison, pianist. The ensemble classes of the club are conducted by Mrs. James Hoyt.

Much interest was attached to the private musicale given by Maryon Martin at her Lynchburg, Va., studios for three of her more advanced students. Cornelia Christian sang charmingly, her clear, high, true soprano quality and flexibility of voice finding much favor. Hester Bussey, also a soprano, gave much pleasure with her expressive singing, while Mary Lydia McAllister disclosed a rich contralto voice of great depth and beauty.

Vera Barstow, the American violinist, played the Mendelssohn Concerto at the 39th Street Theater on Dec. 3 meeting of the Federation for the support of Jewish Philanthropic Societies of New York City. Other distinguished people on the program were the Hon. Marcus M. Marks, President of the Borough of Manhattan; Jacob H. Schiff, Esq., Felix M. Warburg and Rev. Dr. Nathan Krass. Miss Barstow was enthusiastically received by a crowded house.

"Modern French Music" was discussed at the recent meeting of the Monday Musical Club in Albany, N. Y., by Mrs. William C. Gomph. Mrs. Frederick W. Kerner was in charge of the program. Those who assisted were Elsie Van Guysling, Lydia F. Stevens, Mrs. Henrietta Gainsley Cross, Mrs. Ellyn Blake Willis, pianists; Verna Fowler, Mrs. Christian T. Martin and Mrs. Leo K. Fox, sopranos; Mrs. Howard Ehemann and Mrs. Frederick W. Kerner, contraltos, and Mrs. Peter Schmidt, violinist. The accompanists were Esther D. Keneston, Florence Page, and Mrs. Henrietta Gainsley Cross.

Under the auspices of the People's Institute and the Civic Forum, the Olive Mead Quartet played at Public School No. 84, Brooklyn, on Nov. 26, its selections including Schubert's "Death and the Maiden" and two movements from Haydn's Quartet, Op. 50. The violin arrangement of the sextet from "Lucia" was played excellently by Miss Mead and another solo by Lillian Littlehale, Chopin's Introduction and Polonaise Brillante, for violoncello and piano, was given. In the latter Juliette Kauffman played the piano. The other members of the quartet are Vera Fonaroff, second violin, and Gladys North, viola.

A number of out-of-town musicians, most of them from New York, have added to Jersey City programs recently. Donald Chalmers sang at a church musicale; Horatio Rench, another member of the famed Criterion Quartet, was at still another church in Jersey City the same week; William C. Carl and Margaret Harrison gave a recent program; Louise Mertens and Lucia Forest Eastman had still another, while Harry Burleigh and George H. Ebert added to the Thanksgiving music at St. Paul's Episcopal Church. Bechtel Alcock and Christiana Kriens are still others who have contributed to programs in Jersey City the last weeks of the old year.

The Lake Avenue Baptist Church of Rochester, N. Y., held its annual special musical service Dec. 3, presenting selections from Handel's "Messiah." George L. Fisher, the organist, was assisted by the Dossenbach String Quintet, consisting of Hermann Dossenbach, first violin; James Paddon, second violin; W. L. Hickey, viola; Bedrich Vaska, cello, and Theodore Dossenbach, double bass. The soloists were Mrs. D. M. Leavenworth, Mrs. J. C. Schrader, Lena Everett, sopranos; Mrs. C. A. Howland, Mrs. George L. Fisher, Mrs. Clay Babcock, altos; Charles Monaghan, Ralph Scobel, Charles Vickers, tenors; Walter B. Ball, Guertsey Curtiss, Yale Whitney, basses.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

## Individuals

Adler, Clarence—Westfield, N. J., Dec. 15.  
Austin, Florence—Ottumwa, Ia., Dec. 16;  
Davenport, Ia., Dec. 18; Moline, Ill., Dec. 20;  
Rock Island, Ill., Dec. 22; Minneapolis, Dec. 23.  
Barstow, Vera—Chicago, Dec. 20.  
Bauer, Harold—New York (Æolian Hall), Dec. 30.  
Beach, Mrs. H. H. A.—New York, Dec. 27.  
Beebe, Carolyn—Flushing, N. Y., Dec. 15; Newark, N. J., Dec. 18.  
Bogert, Walter L.—New York, Dec. 11; New York, Dec. 18.  
Buckhout, Mme.—New York, Dec. 16.  
Butler, Harold L.—Hamilton, Dec. 15.  
Cheatham, Kitty—New York (Hudson Theater), Dec. 15.  
Clemens, Clara—New York (Æolian Hall), Dec. 16.  
Cochens, Carl—Chicago (Messiah), Dec. 31.  
Cochran, Eleanor—Boston, Dec. 18.  
Cole, Ethel Cave—Allegheny, Pa., Dec. 15; Sewickly, Pa., Dec. 17; Philadelphia, Dec. 31.  
Cooper, Charles—New York, Dec. 18.  
Cooper, Jean Vincent—Minneapolis, Dec. 24.  
Copeland, George—New York (Æolian Hall), Dec. 21.  
Craft, Marcella—Providence, R. I., Dec. 15.  
Czerwony, Richard—Minneapolis, Dec. 29.  
De Warlich, Reinhold—New York (Æolian Hall), Dec. 20.  
Del Valle, Loretta—Wilmington, Del., Dec. 16; New York (Sherry's Salon), Dec. 19.  
De Moss, Mary Hissem—Yonkers, N. Y., Dec. 21.  
Donahue, Lester—Los Angeles, Cal., (Los Angeles Symphony Orchestra), Dec. 15, 16.  
Frisch, Povla—Yale University, Dec. 18; Boston, Dec. 19, 22.  
Gabrilowitsch, Ossip—New York (Æolian Hall), Dec. 15; New York (Metropolitan Opera House), Dec. 31.  
Ganz, Rudolph—New York, Dec. 15.  
Garrison, Mabel—Lewiston, Me., Dec. 15; New York (Oratorio Society), Dec. 28.  
Gates, Lucy—Tulsa, Okla., Dec. 12.  
Gideon, Henry L.—Clark College, Dec. 15 and 22; Boston (Public Library), Dec. 24; New York (aft. and evg.), Dec. 31.  
Gilkinson Myrta K.—New Madrid, Mo., Dec. 15.  
Glenn, Wilfred—Boston (Handel and Haydn Soc.), Dec. 17, 18; Chicago, Dec. 29.  
Godowsky, Leopold—New York (Æolian Hall), Dec. 12; Carnegie Hall (Evening Mail Concert), Dec. 13.  
Gotthelf, Claude—New York, Dec. 15; Bisbee, Ariz., Dec. 19; Tucson, Ariz., Dec. 20; Phoenix, Ariz., Dec. 21; New York, Dec. 29.  
Graham, Mildred—Jersey City (recital), Jan. 16.  
Grien, Alphonso—New York (Æolian Hall), Dec. 19.  
Gulick, Charles Leech—New York (Æolian Hall), Dec. 21.  
Gulibert, Yvette—New York, Dec. 15, 22, 29; Sunday evenings, Dec. 3, 10, 17, 31.  
Gunn, Kathryn Platt—Brooklyn, Dec. 16, 24, 31.  
Hackett, Arthur—Boston (Boston Symphony), Dec. 22, 23; Springfield, Mass., Dec. 31.  
Harper, Edith Baxter—New York, Dec. 17 and Jan. 5.  
Harris, George, Jr.—Yonkers, N. Y., Dec. 17; Greensburg, Pa., Dec. 24.  
Harrison, Margaret—Brooklyn (Apollo Club), Dec. 12.  
Havens, Raymond—Syracuse, N. Y., Dec. 15.  
Hemenway, Harriet Sterling—Concord, N. H., Dec. 28.  
Heywood, Lillian—Pittsburgh, Dec. 29.  
Hindermeyer, Harvey—Pawling, N. Y., Dec. 16; Williamsport, Pa., Dec. 20.  
Hofmann, Josef—New York (Æolian Hall), Dec. 17.  
Holmquist, Gustaf—Rock Island, Ill. (Messiah), Dec. 19.  
Holt, Gertrude—Boston, Dec. 19 and 20.  
Hoelze, Elmer G.—New York (Æolian Hall), Dec. 20.  
Hubbard, Havrah (Operalogues)—New York, Dec. 15; Bisbee, Ariz., Dec. 19; Tucson, Ariz., Dec. 20; Phoenix, Ariz., Dec. 21; New York, Dec. 29.  
Huntley, Hazel—Chicago, Dec. 17; Greensburg, Pa., Dec. 24; Chicago, Dec. 27; Springfield, Mass., Dec. 31.  
Jefferds, Geneva—Providence, R. I., Dec. 28.  
Kaiser, Marie—Spencer, Dec. 15; Spirit Lake, Dec. 16.  
Kouns, Nellie and Sara—Topeka, Kan., Dec. 16.  
Kreidler, Louis—Chicago (Apollo Club), Dec. 31.  
Kreisler, Fritz—New York (Æolian Hall), Dec. 16 and 20.  
Krueger, Adele—Erie, Pa., Dec. 15.  
Lada—Boston, Dec. 19.  
Land, Harold—Trenton, N. J., Dec. 24 and 31.  
Littlefield, Laura—Boston (Handel and Haydn Soc.), Dec. 17.  
Llewellyn, Vida—Chicago, Dec. 20.  
Lund, Charlotte—Cedar Rapids, Dec. 18.  
Macbeth, Florence—Minneapolis, Dec. 15.  
Martin, Frederic—Philadelphia, Dec. 21; Bellevue, Pa., Dec. 29.  
Matzenauer, Margaret—New York, Dec. 15 (with Philharmonic Soc.).  
Miller, Christine—Boston, Mass. (Symphony Hall), Dec. 17 and 18; Chicago (Auditorium and Orchestra Hall), Dec. 29 and 31; St. Paul, Minn., Jan. 2; Benton Harbor, Mich., Jan. 4; Janesville, Wis., Jan. 5; Akron, Ohio, Jan. 8;

Wichita, Kan., Jan. 15; Georgetown, Tex., Jan. 17.  
Miller, Reed—Boston (Handel and Haydn Soc.), Dec. 17-18.  
Morrissey, Marie—New York City, Carnegie Hall (Messiah), Dec. 18; Philadelphia (Messiah), Dec. 21.  
Morse, Jeska Swartz—Tour of New England, Dec. 9 to Dec. 29.  
Moses, Myrtle—Chicago, Dec. 16 to Jan. 20 (opera).  
Northrup, Grace—Boston (Handel and Haydn Society), Dec. 18; Springfield, Mass., Dec. 31.  
Novaes, Guiomar—New York (Carnegie Hall), Dec. 16.  
Parks, Elizabeth—Philadelphia, Dec. 28.  
Pelton-Jones, Frances—New York (Columbia University), Dec. 18.  
Peterson, May—New York (Æolian Hall), Dec. 19.  
Purdy, Constance—Jamestown, N. Y., Dec. 28.  
Reardon, George Warren—Jersey City, N. J., Dec. 30.  
Rio, Anita—New York, Dec. 18 (Carnegie Hall, "Messiah"); Minneapolis, Dec. 25; Chicago, Dec. 30, 31.  
Roentgen, Engelbert—New York (Æolian Hall), Dec. 18.  
Russell, Olive—Fall River, Mass., Dec. 17.  
Samaroff, Olga—Chicago, Dec. 15, 16.  
Sapin, Clara—Salem, Mass., Dec. 17; Weymouth, Mass., Dec. 29.  
Seydel, Irma—Cleveland, Dec. 19; Providence, R. I., Dec. 26.  
Shattuck, Arthur—Chicago, Dec. 17.  
Shepherd, Betsy Lane—Bluffton, O., Dec. 19 and 20.  
Spalding, Albert—Boston, Dec. 17.  
Spiering, Theodore—New York (Æolian Hall), Dec. 15 (assisted by Ossip Gabrilowitsch).  
Spross, Charles Gilbert—Washington, D. C., Dec. 8; New York, Dec. 12; Dayton, O., Dec. 18.  
Stanley, Helen—New York (Cort Theater), Dec. 19.  
Thibaud, Jacques—New York (Æolian Hall), Dec. 30.  
Tittmann, Charles T.—Parkersburg, W. Va., Dec. 15.  
Van Dresser, Marcia—New York, Dec. 21.  
Von Hamert, Theodore—New York (Æolian Hall), Dec. 21.  
Votitchenko, Sasha—New York (Princess Theater), Dec. 17.  
Wilkinson, Winston—Chicago Heights, Ill., Dec. 15.

## Orchestras, Quartets, Choruses, Etc.

Barrere Ensemble—New York (Cort Theater), Dec. 19.  
Chicago Symphony Orchestra—Chicago, Dec. 15, 16; Milwaukee, Dec. 18; Chicago, Dec. 22, 23, 28, 29.  
Flonzaley Quartet—New York (Æolian Hall), Dec. 29.  
Friends of Music—New York (Ritz), Dec. 17.  
Gamble Concert Party—Harrison, Ark., Dec. 23; Marshall, Ill., Dec. 29.  
Los Angeles Symphony Orchestra (Conductor Adolf Tandler)—Los Angeles, Cal., Dec. 15, 16.  
Minneapolis Symphony Orchestra—Minneapolis, Dec. 17, 24, 29, 31, Jan. 14, 21.  
Musical Art Society—New York (Carnegie Hall), Dec. 19.  
New York Chamber Music Society—Newark, N. J., Dec. 18.  
Oratorio Society of New York—Dec. 30, 31.  
Peoples Symphony Concert—New York (Washington Irving High School), Dec. 29.  
Philharmonic Society of New York—(Carnegie Hall), Dec. 15, 17.  
Sinsheimer Quartet—New York (Ethical Culture School), Dec. 21.  
St. Louis Symphony Orchestra—St. Louis, Dec. 15, 16, 17, 22, 23, 24, 29, 30, 31.  
Symphony Society of New York—New York (Æolian Hall), Dec. 15, 17; Carnegie Hall, Dec. 16 and 21; Æolian Hall, Dec. 31.  
Tollefsen Trio—New York (Washington Irving), Dec. 29.  
White Trumpet Quartet, Edna—Brooklyn, Dec. 17; New York (Met. Temple), Dec. 17; New York, Dec. 24 and 31; Brooklyn, Dec. 24 and 31; New York (Wanamaker Auditorium), Dec. 9, 12, 14, 16, 19, 20, 21, 23, 24; New York, Dec. 31.  
Young People's Symphony Concerts—New York (Carnegie Hall), Dec. 16 (afternoon).  
Zoellner Quartet—Cedar Falls, Ia., Dec. 15; Harrisburg, Pa., Dec. 18; Hamilton, N. Y., Dec. 19; Elmira, N. Y., Dec. 22; New York City, Dec. 24.

## Lillian B. Heyward in Successful Concert Appearances

Lillian B. Heyward, the soprano, sang at a recent concert by the Nightingale Club of Brooklyn, which resulted in her being engaged as soloist with the Athene at the Waldorf-Astoria, Dec. 1. Miss Heyward was also re-engaged for another appearance before the club in February. On Nov. 26 Miss Heyward was soloist for the Williamsburg Sängerbund. Dr. Felix Jager, conductor of the Sängerbund, played her accompaniments in songs by dell'Acqua, Spross, Hildach, Becker and Schumann. Miss Heyward has been engaged for a performance of the "Messiah" Dec. 29.

## Italian Opera Given by Memphians

MEMPHIS, TENN., Dec. 9.—Sunday evening a performance of "Une notte a Firenze" was given in Italian at the Lyceum Theater in this city by a company of local Italian artists, assisted by Bradley Knoche, basso, and Enoch Walton, pianist. Mr. Pilonari, who is making good as a student in grand opera in Chicago, and Miss Grilla were in the leading rôles. N. N. O.

## ARCH APOSTLE OF WAGNER IS DEAD

## Hans Richter Passes Away in Bayreuth at Age of Seventy-Three

London dispatches of Dec. 6 announce the death of Hans Richter, the noted Wagnerian conductor. Word to this effect was received from Amsterdam, quoting Bayreuth advices.



The Late Hans Richter

Hans Richter, high priest of Wagner from the time that he conducted the first performance of "Lohengrin" at Brussels in 1870, to the time of his retirement a few years ago, was born in 1843 at Raab, Hungary. His father was *kapellmeister* of the cathedral and his mother, née Josephine Csazinsky, sang *Venus* at the first "Tannhäuser" performance in Vienna in 1857. In 1860 Hans Richter entered the conservatory, where he studied the horn under Kleinecke, the violin under Heissler and theory under Sechter.

While horn-player in the orchestra of the Kärnthnerthor Opera, Richter was recommended by Esser to Wagner, to whom he went at Lucerne. Here Richter made a first copy of the score of "Meistersinger." In 1868 Richter was conductor at the Hofund National Theater, Munich, where he remained for a year. In 1870 he conducted "Lohengrin" at Brussels and later in the same year assisted at the first performance of the "Siegfried Idyll" and made a copy of the score of the "Nibelungen Ring" for the engraver. The next year he was

chief conductor at Pesth and in 1875 Richter directed the Philharmonic concerts at Vienna.

An ardent devotee of Wagner, Richter directed the rehearsals and performances



One of Hans Richter's Latest Portraits

of the "Ring" at the Bayreuth Festival in 1876, when he received the Order of Maximilian from the King of Bavaria and that of the Falcon from the Grand Duke of Weimar. In 1878 Richter was made court *kapellmeister* at Vienna and received the Order of Franz Josef.

In Albert Hall, England, in 1877 Richter conducted and divided honors in this capacity with Wagner. The "Richter Concerts" were established and at these Richter made Beethoven's symphonies the features, conducting them without score. Since 1885, when he received the degree of Mus. D. at Oxford and until the war, Richter had conducted the Birmingham Festival. On June 3, 1907, at Queen's Hall, a special concert in celebration of Richter's thirty years' work in England took place.

Richter was invited by Oscar Hammerstein to conduct German opera at the Manhattan Opera House in New York, but because of ill health could not accept the position.

whose voice was of beautiful and sympathetic quality. She was a member of the Chromatic Club of Boston and also active in the Music Lovers' Club of that city.

She is survived by her husband, Wilson D. Thayer, of this town, and her parents, Mr. and Mrs. Steuben Hatch, of Bridge-water, Mass. Funeral services for Mrs. Thayer were conducted here yesterday, the musical numbers being sung by Mrs. Alice Jones, Alice Wade Laird, James Belcher and John R. Jones, church singers of Brockton, with whom she had long been associated.

## Colin Stokes Burnett

ROANOKE, VA., Dec. 8.—Colin Stokes Burnett died at his home in Roanoke, Va., on Nov. 29, from tuberculosis after an illness of several months.

Mr. Burnett was the possessor of a magnificent bass voice, combined with unusual histrionic ability, and was one of the most popular and best known musicians in Virginia. In Roanoke he was a member of the Marshner Quartet and the Männerchor, and for several years was bass soloist in St. John's Episcopal Church. Later he filled the same position in Grace Episcopal Church, Richmond, Va., where he was prominently identified with musical interests. During his residence in Washington, D. C., Mr. Burnett was bass soloist in the Church of the Ascension, where his former instructor, A. W. Harned, was organist. M. D. H.

## Frederick Septimus Kelly

LONDON, Nov. 27.—Another sad loss to the musical world is the death of Lieut. Frederick Septimus Kelly, R. N. V. R., who was killed in action on Nov. 13. He was an Australian by birth, but passing from Eton to Oxford so loved the old country that he settled at Bisham Grange, Marlow, for he was a great oarsman and won the diamond sculls at Henley in 1905. He was a brilliant pianist and composer, and after studying for some time on the Continent gave many recitals here, where his compositions are all well known. He volunteered for active service at the outbreak of the war, served first in Gallipoli and was awarded the D. S. O. H. T.



## Colonel William Withers

Colonel William Withers, composer and musical director, died on Dec. 5 at the Home for Incurables, 182d Street and Third Avenue, New York, of which institution he had been an inmate for a number of years. Colonel Withers was leader of the orchestra in Ford's Theater, Washington, on the night that Lincoln was shot. When Booth, Lincoln's assassin, limped down the back stairway of the theater in his attempt to escape, Colonel Withers blocked his path. Booth turned on him with a knife and stabbed him in the neck. Colonel Withers was eighty years old.

## Mrs. Florence Hayes Spitzley

Mrs. Florence Hayes Spitzley, soprano, who was a vocal student in New York, died suddenly from heart disease at her home, 316 West Ninety-seventh Street, last week. She was the wife of Dr. William A. Spitzley, a leading physician of Detroit.

Mrs. Spitzley was born in Detroit forty-one years ago. Her father was the late Frederick W. Hayes, president of the Preston National Bank of that city, and for many years Mrs. Spitzley was prominent socially and musically there.

## Fanny Hatch Thayer

HOLBROOK, MASS., Dec. 2.—Fanny Hatch Thayer, a concert and church soprano, widely known throughout New England, and particularly in Brockton, where she had been a church soloist for many years, died at her home in Holbrook on Nov. 28. Mrs. Thayer had been soloist in all the large churches of Brockton, and was known as a singer



## PHILADELPHIA HAS ITS OWN POPULAR OPERA



Philadelphia Grand Opera Chorus, Composed Largely of Local Singers, Who Will Appear in Popular-Price Productions at the Academy of Music

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, Dec. 11, 1916.

A SEASON of sixty operatic performances at popular prices will be inaugurated Dec. 18 at the Academy of Music by the Philadelphia Grand Opera Company, of which William H. Rosenbach is managing director and Ettore Martini, musical director. Eighteen dif-

ferent operas will be given during the season, including standard Italian works, as well as such novelties or seldom given works as "Ruy Blas" by Marchetti, "Karma" by Martini, "Cenerentola" by Rossini, "L'Elisir" by d'Amore and "Crispino e la Comare."

There will be a chorus of sixty voices, which for the last three months has been rehearsing daily. A ballet of eighteen will be a part of the ensemble. The chorus is made up largely of Philadel-

phians, although a number of professionals from the big New York companies are leaders in the singing. The entire production of each opera will be new and all the scenery and costumes were made and designed by Philadelphians in this city.

The opening performance will present the "Lucia." In the cast will be the coloratura soprano, Regina Vicarino, remembered as a Hammerstein star in this city; Pilade Sinagra, tenor, another

Hammerstein discovery; Bartolemeo Daddone, baritone, and Guiseppe Sorgi, basso. It is intended to pay visits during the weeks of the season to nearby cities. The first out-of-town presentation will be made in Atlantic City on Dec. 27. Harrisburg will be visited Dec. 30.

Other cities which are to have performances include Baltimore, Washington, Wilmington, Scranton, Wilkes-Barre, Reading and Trenton.

M. B. SWAAB.

### ST. LOUIS SYMPHONY MAY REPEAT MID-WEST TOUR

Shattuck and Stoessel Give Recital—  
Orchestra Club in Concert—  
Belle Storey Pleases

ST. LOUIS, Dec. 9.—The Symphony Orchestra arrived home this morning from its second tour. The organization played in Oxford and Dayton, Ohio; Lafayette and Greencastle, Ind., and Urbana, Ill., and in each place was accorded a welcome reception. In several of the cities return engagements were asked for at once. Yesterday afternoon forty of the musicians went from Oxford to Cincinnati to hear the matinee performance of the Cincinnati Symphony as the guests of the management. There was no regular train returning in time, so the musicians chartered a special car and arrived in good season to give the evening concert, at which Edgar Stillman Kelley conducted his own "Aladdin" Suite in the auditorium of the University at Oxford, where he holds the chair in music. Manager Gaines reports that a similar tour will doubtless be made next season. The soloist was Mme. Povla Frisch.

Charles Wakefield Cadman and the Indian Princess Tsianina participated in a unique program last Tuesday night at the Woman's Club, given by the Aeolian Company, assisting in demonstrating the Duo-Art piano, with music composed by Mr. Cadman. The Princess gave several fine vocal numbers.

The St. Louis Orchestra Club gave its first concert of the season last Thurs-

day night at the Central High School Auditorium before a large gathering. Frank Gecks, the conductor, showed a splendid control over the big body.

Arthur Shattuck, pianist, and Albert Stoessel, violinist, of St. Louis, appeared in joint recital yesterday morning under the auspices of Elizabeth Cueny at the Woman's Club. Both performers were liked immensely. Mr. Stoessel gave several of his own works.

The Missouri Athletic Club gave its monthly dinner concert Tuesday night. Alice Nielsen and Hugh Allan were booked for a joint recital, but Miss Nielsen was taken ill and canceled the date. Her manager wired that Carolina White would appear, but at the last moment she also canceled and the place was finally filled by Belle Storey, soprano, who drove here from a nearby Illinois city just in time to sing. She gave a creditable performance.

H. W. C.

### RICHMOND CLUB ACTIVE

Virginia Musicians Present Helen Stanley at First Recital

RICHMOND, VA., Dec. 9.—Helen Stanley, lyric soprano, delighted a large audience in the auditorium of the Woman's Club Tuesday night, at the first artist recital given by the newly organized Musicians' Club of Richmond.

The Musicians' Club is doing a great deal to stimulate interest in the musical life of Richmond and to this end has arranged for a number of morning recitals by local artists and evening concerts by visiting musicians of national reputation.

W. G. O.

### CINCINNATI HEARS FIRST OF BYRON SUNDAY SERIES

Bauer-Stanley Concert Opens the Course—  
Paderewski at Music Hall—Dr.  
Kunwald Addresses Club

CINCINNATI, Dec. 5.—Harold Bauer and Helen Stanley inaugurated Mark Byron's Sunday afternoon concert series with great success last week. The concert was well attended and the artists were enthusiastically received. Bauer gave a masterly performance of the "Appassionata," while Helen Stanley sang Schumann's "Frauenliebe und Leben" cycle with Bauer at the piano. Both artists scored heavily.

Dr. Kunwald, conductor of the Cincinnati Symphony Orchestra, gave a lecture Monday night before the members of the Cincinnati Woman's Club in the auditorium of the club. Dr. Kunwald's

qualifications as a speaker are widely recognized and the auditorium was crowded. His subject, "The Value of Music to Mankind," Dr. Kunwald treated historically.

Paderewski, under the local management of J. Herman Thuman, appeared in Music Hall Thursday evening.

A. K. H.

### Miss Garrison's Tribute to Herbert Witherspoon

To the Editor of MUSICAL AMERICA:  
As I feel that most of my recent successes are due to the inspiring help of Mr. Herbert Witherspoon, with whom I have studied during the last two seasons, I am thus publicly acknowledging my great debt to him, so that no one may be misled by an interview which appeared in the Dec. 2 issue of MUSICAL AMERICA.

MABEL GARRISON.

New York, Dec. 8, 1916.

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